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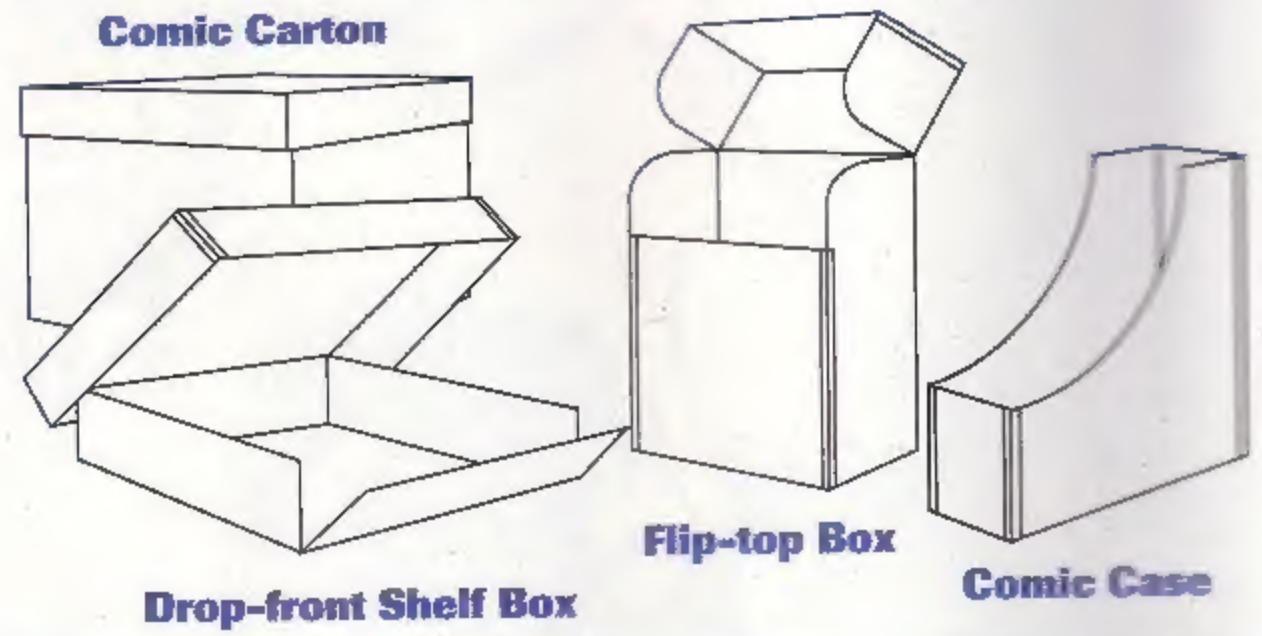

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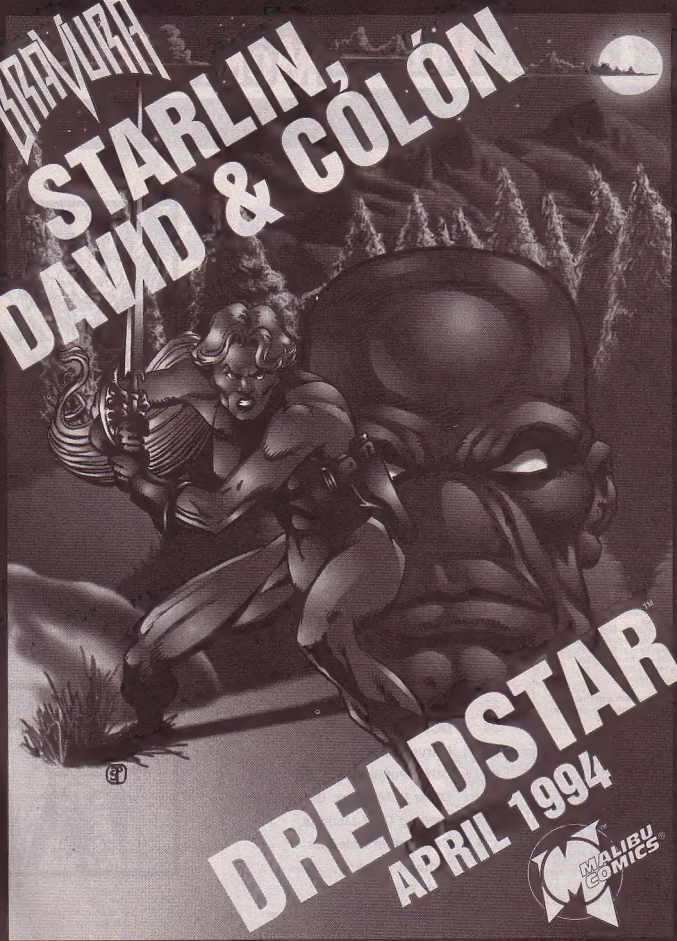

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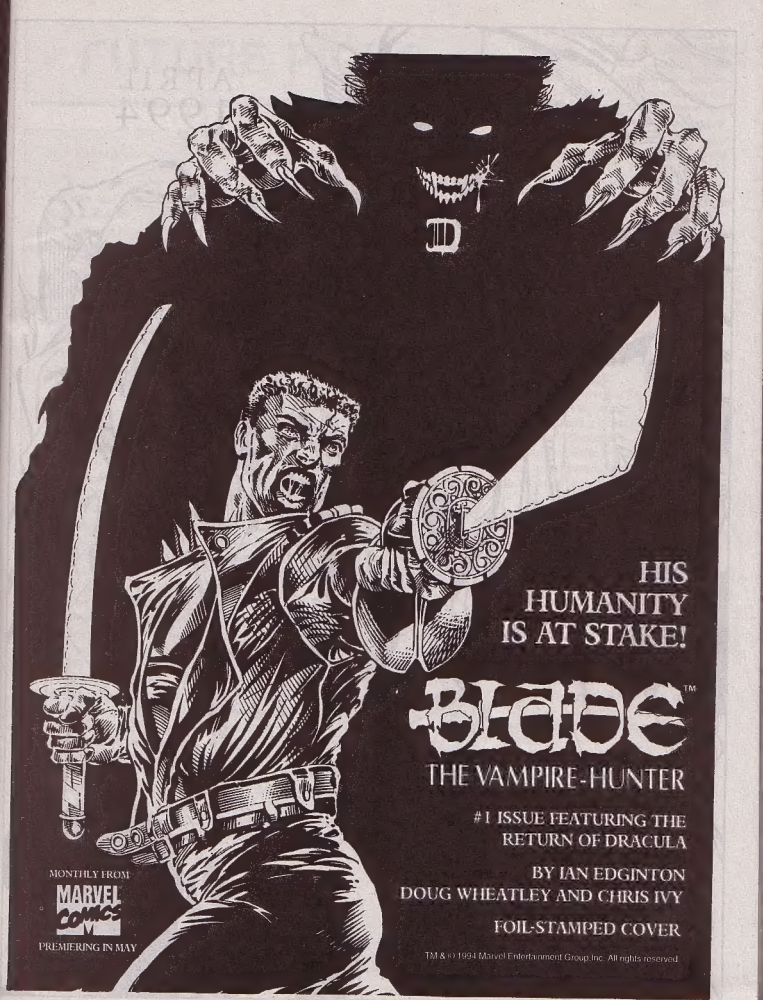
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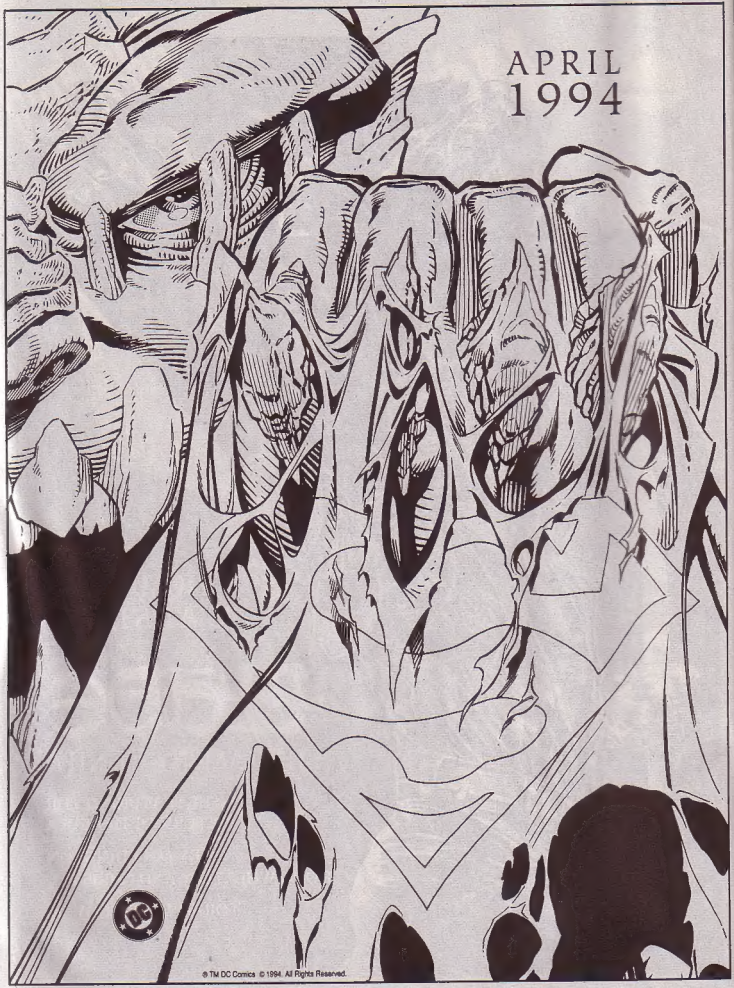
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FUTURE PICKS

To: CVM reader **From: *Comics Values Monthly***

This month, *CVM* goes on a studio tour through the land of California to visit with both the Extreme and Homage Studios. From Extreme, the secret of the crossover, "Extreme Prejudice" is revealed. At Homage, Jim Lee comments on his views towards the comic book industry and clues us in on the Homage crossover title, *The Kindred*.

***CVM* also goes behind the scenes at DC Comics for an update on the exploits of the Man of Steel: including his battle with Doomsday; *Action Comics* #700, featuring the change in his nemesis, Lex Luthor; the Superman/Milestone crossover; and background on the Man of Steel's current television incarnation.**

Ron Goulart, noted science fiction author and comics historian, pens in a retrospective on the career of the late Jack Kirby, who was considered the most influential figure in comics besides Superman.

Also, John Ostrander reveals the secrets behind comics plotting in this month's "Writer's Block."

All this and our regular features, "Regional Reports", "C.V. Movers", "Flint Perry" and a Stephen Platt poster of Rob Liefeld's Prophet.

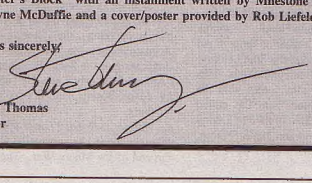
Don't miss these upcoming *CVM* issues:

1) *CVM* #94 focuses on the release of Art Thibert's regular monthly *Black and White* title. We also take a look at the future of Axis Comics, the new company that publishes *Tribe* by Todd Johnson and Larry Stroman. *CVM* also checks in at the Bravura banner from Malibu to reveal the secrets behind Walt Simonson's *Star Slammers*. In addition, we explore the impact of women inside the comic industry, from the executive and editorial standpoint, to the role of women in the comics themselves. (Included here will be interviews with some of the more prominent women in the comic book field.) This month's pull-out poster is supplied by Art Thibert.

2) *CVM* #95 brings you up-to-the-minute news with DC's major shake up, *Zero Hour*. This earth-shattering summer project promises a few shocks and surprises in DC's effort to resolve the problems created by the 1985 "Crisis" crossover. In addition, we track the "critical" events leading up to *Zero Hour*.We turn back the clock to examine the original multi-universe crossover, *Crisis on Infinite Earths*. Also in the same issue, *CVM* helps celebrate the Punisher' s 20th anniversary covering team ups with DC's Batman and ... yes, it's true... Archie Andrews! *CVM* also checks in on the other "hot" summer releases from other major publishers.

3) *CVM* #96 looks at *Youngblood* as artist Rob Liefeld returns to his first creation for Image and his following team-up with Jim Shooter as scripter starting in the fall. Also included will be the most up-to-date information on the Youngblood animated series. *CVM* also has the scoop on the revivals of the Badger and Doc Savage under the Dark Horse banner. All this plus "Writer's Block" with an installment written by Milestone editor-in-chief Dwayne McDuffie and a cover/poster provided by Rob Liefeld.

Yours sincerely,



Steve Thomas
Editor

This month kicks off the "Images of Tommorrow" crossover from both Extreme and Homage Studios (first mentioned in *CVM* #92) which appears in: *Brigade*, *Bloodstrike*, *StormWatch* and *Supreme*. For the next year, these four titles will continue the regular numbering. At the same time, both studios will also be simultaneously premiering the same title with issue #25. The regular books will take place in regular time while the issues numbered #25 will take place in the immediate future. Image has promised cohesiveness between the titles set in the present and the future. (This double numbering and sequencing is similar to the efforts done by DC Comics in the 1980s with *The New Teen Titans/Tales of the Teen Titans* and *Outsiders/Adventures of the Outsiders* direct sales and newsstand issues also published at the same time with reprints of the direct material appearing in the newsstand editions. However, the Extreme/Homage books will not use reprints in the sequencing. More on Extreme's and Homage's plans on the "Extreme Prejudice" crossover and Homage's *Kindred*. (Check this month's articles on Extreme and Homage Studios this month for more information.)

The Violator, a three issue mini-series, spins off of Todd McFarlane's successful *Spawn* with Alan Moore scripting and Bart Sears drawing the first two issues followed by Greg Capullo in the last issue.

On the DC front, May ignites a major Superman push as he and the other Superman family members join forces with Milestone's Icon, Rocket, Static, Hardware and the Blood Syndicate to save both the DC and Dakota universes. (More details on this, and other Superman material like the *Lois & Clark: The New Adventure of Superman* paperback in our Superman article this month.)

Speaking of the Superman family, the *Steel Annual*, which fits the "Elseworlds" theme presents a story of John Henry Irons set in the 19th Century where he is sold into slavery in the Deep South. The story is by Jon and Judy Bogdanove, and the art drawn by Umberto Ramos.

Other hot DC prospects include: *Spectre* #20, by John Ostrander and John Ridgeway, where Lucien of the Dreaming, a Sandman supporting character appears; *Batman* #509, which begins the 10 part storyline, "KnightsEnd"; and *Vertigo Visions: Dr. Occult*, by Dan Louapre and Dan

Hardware © 1994 Milestone Media, Inc./ Steel ™ & © 1994 DC Comics

Sweetman which features DC's first superhero, created by Siegel and Shuster before Superman, and has since become a guest in the Vertigo line of titles.

At the Marvel board, the company begins its first comic book adaptation of a Disney film with the upcoming *The Lion King* by Debbie J.G. Weiss and Sparky Moore.

The Guardians of the Galaxy hits its fiftieth issue. In this 48 page special, the final fate of the Protege, the Beyonder, Mephisto and Malevolence is revealed. Aleta (the alter ego of Starhawk) and Rancor return to the title as well. This is also part of the "Future History" storyline which explores the impact of some of the 20th century heroes on the 30th century.

The Punisher celebrates his 20th anniversary as he joins forces with the new Batman (in June from DC called *Batman/Punisher: Lake of Fire* by Denny O'Neil, Barry Kitson and James Pascoe, and in August from Marvel by Chuck Dixon, John Romita, Jr. and Klaus Janson. The villain connecting the stories is Punisher's old foe, Jigsaw.) Marvel is also producing one of the strangest crossovers of all time as the Punisher meets everybody's favorite teenager, Archie, in a story written by Batton Lash and drawn by Stan Goldberg (illustrating in the Archie style) and John Buscema (rendered in the Marvel style). Here, the Punisher is looking for a hit man who looks just like Archie Andrews. We're expecting the bullets to fly in Riverdale High in this one, due out in June. (More on this in a future issue.)

In addition, Gambit guest stars in *Daredevil* #330, and *Blade, The Vampire Slayer* #1 debuts with his clash against Count Dracula.

From the Dark Horse stable comes: *Aliens: Stronghold*, a new Aliens mini-series by John Arcudi and Doug Mahnke (creative team on *The Mask Returns*); *Dark Horse Presents* #85 features "The Painted House", a tale set in feudal Japan by Kij Johnson and Mike Dringenberg (co-creator of DC's *Sandman*); *Grendel Tales: Devil in the Midst*, by Steve Seale and Paul Grist, where the newest Grendel is introduced; *Martha Washington Goes To War* returning Frank Miller and Dave Gibbons to the character they created in *Give Me Liberty*; *Jonny Demon*, a smart aleck sorcerer amidst demons, vampires and monsters by Kurt Busiek, Neil Vokes and Bruce Patterson; *James Bond 007: Shattered Helix* pits Bond against Cerebus, written by Simon Jewett and drawn by David Jackson with cover by David LLoyd; and finally the Comics' Greatest World offers *Titan Special* #1 where Titan leaves Catalyst and goes solo.

At the Malibu beach house, Walt Simonson's *Star Slammers* emerges from the Bravura line as these interplanetary mercenaries return from hiatus in a new mini-series. *Warstrike*, a new title from the popular Ultraverse line, has the hero thrown into the middle of a kidnapping conspiracy. Creative chores are by Dan Danko, Hoang Nguyen and Bob Downs topped with a cover by Simonson.

Valiant celebrates the 25th issues of *Eternal Warrior* and *Archer & Armstrong* by uncovering the story of how Armstrong became the reason for the originating of the Sect. Both parts of the "Annual Brotherly Team-Up" are written by Mike Baron And drawn by Mike Vosburg.

Magnus: Robot Fighter #39 and *Rai* #24 take place 17 years (4020 A.D.) after the end of the Malev War. The Magnus

Punisher ™ & © 1994 Marvel Entertainment Group Batman ™ & © 1994 DC Comics

issue introduces Torque, son of Magnus and Leeja while the new 41st Rai, son of Rai debuts in the Rai issue. Valiant is also debuting *Starwatchers*, a series by Tony Bedard, Mike Leeke and Dick Giordano, the newest of the 4020 titles in this series. The *Starwatchers* offer themselves as Earth's protectors against the return of the Spider aliens.

(FYI: Joe Quesada has left *Ninjak* with issue #3 due to lateness on deadlines. Quesada will be replaced on art by series writer Mark Moretti.)

Other material from Valiant includes: *Turok, Dinosaur Hunter Yearbook* #1 by Baron, Dave Cockrum and Gonzalo Mayo; and the *Unity Trade Paperback* reprinting the first four chapters of the Unity storyline.

Tops on the Topps list is *Hellspawn* #1 featuring the demon, Frightful, from Jack Kirby's Satan's Six; and *Mars Attack*, a new series based on the classic trading cards from the 1960s by Keith Giffen and Charles Adlard.

Finally, we also provide a list of potential winners that you may have overlooked: *Prudence & Caution*, a action/adventure from Defiant written by Chris Claremont; *Justice* from Antarctic Press, a superhero fanzine focusing on what the Japanese think of American superhero comics; *Axis Omega*, introducing Richard Case's Annie Ammo; *Dethgrip* #2, featuring part of the "Deception From Within" storyline, *NightFencer* and *Quantum 5* all from Axis; *Blackball Comics* #3 featuring Mr. Monster vs. Trencher; *Outbreed 999*, about Matt Chaney, a fugitive caught between the military and an alien race; *Razor/Dark Angel: The Final Nail* #1 drawn by Micheal Bair from Boneyard and London Night Studios; from Caliber comes *Deadworld* #10 kicking off a six part "Death Call" storyline by Randall Thayer and Chris Torres and *Kilroy* #0 from the *Negative Burn Anthology* by Joe Pruett and Ken Meyer Jr.; Continuity's has *Megalith* #11 begins the eight part "The Rise of the God King" by Jim Shooter, Keith Pollard and Romeo Tanghal, and *Transylvania Special* by Neal Adams featuring Dracula, The Frankenstein Monster and the Wolfman; Dagger's *Variogenesis: Dagger Universe* explores the origins of Team Anarchy; Entity presents the first illustrated novella of Zen in *Zen: Intergalactic Ninja: Mistress of Chaos*; Harvey presents *The Flintstones Movie Adaptation* with 3-D glasses; and finally *Lightning Comics Presents* #1 features Lightning's first super villain and Dreadwolf.

More picks from *CVM* next month.

PROPHET

LIEFELD PLATT

EXPLODING INTO THE PAGES OF PROPHET!

Extreme Prejudice: A Quantum Leap

by Buddy Scalera

Somebody dies (and stays dead), a hero loses his power, and a new group is born in "Extreme Prejudice," the upcoming crossover from Extreme Studios.

The seven-part story arc begins in March in *Team Youngblood* #7 and will cross over into nearly every title in the Extreme comic line. A new super group, the Newmen, will ultimately rise from the ashes in June with their own self-titled, ongoing monthly series.

Extreme editors are guarded about who dies in this landmark series, but the death will be featured in *Bloodstrike* #10, the final story in the crossover. The result of this major story arc creates a series of potential plot lines and conflicts that will serve Extreme in the years to come. The story line runs through *Team Youngblood* #7 and 8, *Brigade* #8 and 9, *Bloodstrike* #9 and 10, *Supreme* #11.

The turbulent tale begins when super-villain Quantum breaks free from the specially designed chamber under the

TM & © 1994 Rob Liefeld, Inc.

Will a member of Team Youngblood die in the new crossover by Extreme Studios?

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Or will a member of Brigade meet the Maker?

Atlantic Ocean in which he's been imprisoned for more than 20 years. When he emerges, Quantum is dismayed to find that his world has changed immensely.

Dismay grows to rage when he discovers also that his family and friends have been systematically slaughtered in his absence. That's when Team Youngblood, Brigade, Bloodstrike, Supreme, and the rookie Newmen team face the bloody wrath of Quantum, a seemingly unstoppable villain.

Extreme maintains that "Extreme Prejudice" will have far-reaching consequences. "A lot of what [comic companies] are doing with crossovers is just trying to make people pick up as many of their other books as possible," said Extreme promotions and marketing director Matt Hawkins. "The Extreme Prejudice storyline will become part of Image history. It's going to have ongoing effects."

The crossover will be a jumping-on point for readers not familiar with the Extreme universe. "The story itself is a self-contained story," explained Hawkins. "It's not like you're coming in during the middle of some long storyline."

In the story, it is revealed that Quantum was imprisoned by the original Youngblood. Extreme will also begin to reveal the histories behind characters like Battlestone and Sentinel. Youngblood junkies will recall that both Battlestone, now part of Brigade, and Sentinel were original members of Youngblood. According to the crossover editor Eric Stephenson, the flashback scenes will take readers back to when characters like Sentinel "was just one of the guys out there in the trenches" and not the leader of the team.

The most important element of the storyline is that a significant character in the Extreme universe will die. "[A] major character is going to die - not a sideline character or one of the less popular characters - this is a major character who's going to buy the farm," explained Stephenson. "Things aren't going to go back to the status quo when this crossover is finished."

Another important element to the plot is that it will introduce the venerable Newmen, who it turns out are really the new Newmen. The original Newmen were a squad of heroes that were simultaneously blessed and cursed with the "nu-gene", which gives them strange powers. People who have powers stemming from the nu-gene are called "nu-gene positive". The new Newmen are formed as a last resort when Proctor attempts to assemble the original Newmen to contain Quantum, whose powers of telekinesis also come from the mysterious nugene.

Because of his radical activist efforts as the self-proclaimed leader of the nu-gene community, Quantum was considered the greatest threat to mankind. However, when he was imprisoned by the original Youngblood and the original Newmen, no one was around to protect the colonies of people with the nu-gene. Quantum's family and friends are slaughtered by the Brotherhood of Man. "The best parallel to [the Brotherhood of Man] would be the KKK," explained Stephenson. "They will stop at nothing to extinguish these people [with the nu-gene] from the face of the earth."

Proctor knows that someone is needed to stop Quantum's (somewhat justifiable) rage, so he calls on the original Newmen. But to his dismay, Proctor discovers that in the 20 years

since they fought together, much has changed. Some are dead, some are disabled, and some just aren't interested. "They say, 'Hey, I played that game 20 years ago. I'm not interested in that anymore. I've got better things to do with my time. I've got a family, a career. I'm not going to risk all of that just to go out and engage in a bunch of heroics,'" described Stephenson.

In desperation, Proctor recruits the eager, but inexperienced, "new" Newmen. The team features Byrd, who flies; Dash, a lass with super-speed; Kodiak, the Teen-Wolf-esque kid with the lycanthropic power to transform into a bear; Exit, who teleports; and the team leader Reign, who has the power of telekinesis and telepathy.

Following the Extreme Prejudice crossover, the Newmen will be featured in a monthly book written and edited by Stephenson, drawn by Jeff Matsuda (*Brigade, Youngblood, Strikefile, Troll*), inked by Johnathan Sibal (*Bloodstrike*), and lettered by Kurt Hathaway. The team was created by Rob Liefeld

Newmen will be a slight digression from the Extreme approach The plots will be markedly less gritty and violent compared to *Supreme* and *Bloodstrike*. The tone of the new series will have a light, sometimes humorous edge. The team will face villains like Elemental, whose powers include control over the elements, and Girth, a bounty hunter noted particularly for his remarkable, well, girth.

The five Newmen, aged 18-22, are neither sanctioned nor hunted by the government. Except for their racial clash with the evil Brotherhood of Man, the team carries little emotional baggage or history. They have no real headquarters or hideout, but are guided by their mentor, Proctor, from an area near Seattle

Stephenson, who was a former journalist in the comic industry, said he plans to utilize the mobility of the group to put them in exotic and unusual locales.

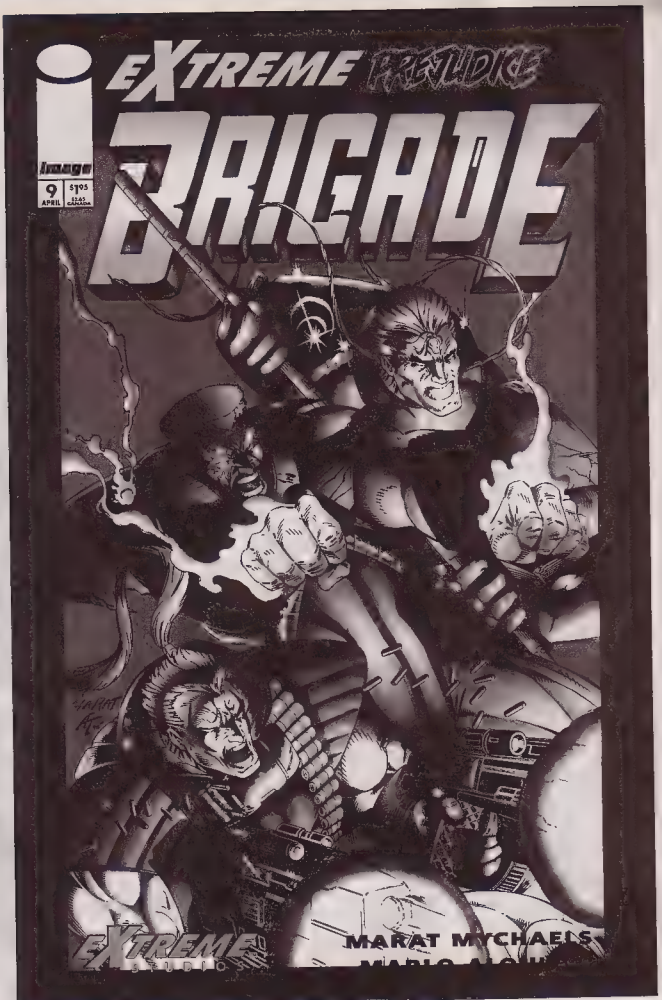
Extreme, which recently celebrated a milestone of publishing their 50th issue, has already initiated a comprehensive advertising plan.

Like many of their comic publishing peers, Extreme has begun to venture into mass-market promotions. Their splashy ads have already graced the pages of *Premiere, Entertainment Weekly,* and *Game Day*. They have even sponsored programming on MTV with the show *MTV: Trashed*. Retailers will receive posters, checklist cards and retail handbooks as part of the direct market boost. Merchandising fanatics will soon be inundated with Extreme products ranging from skateboards, to posters, to direct-market only action figures.

A significant step for Image is their new motto "No gimmicks for '94". According to Hawkins, Image readers "voted for no gimmick covers for the rest of the year," which is anticipated to save the publisher and its fans money. Hawkins claims that Image's retailers "are starting to resent [gimmick and variant covers]."

Extreme Prejudice is one element in a series of changes that the publishing group plans to make in order to attract a wider reader base. Image's latest coup, securing the talents of Art Thibert and Stephen Platt, indicate that they are willing to shell out the cash to obtain big names. Other changes include stepped up promotional and marketing efforts. However, the Extreme Prejudice crossover promises to offer creator and editors the fullest array of opportunities and plot ideas for years to come.

From the *Extreme Prejudice* crossover, the Newmen cometh.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Jim Lee and His Kindred

by Jeff Juliard

If you are any kind of Jim Lee fan then you're probably still tingling with pleasure after last November's feast of three and four-panel fold-out-splashfests in *WildC.A.T.S* #5. Well, you're not alone. *WildC.A.T.S* creator, Jim Lee, was pretty happy with it as well.

"It's an idea I've had for a while," he explained. "Those pages were really a desire to see how big an image I could create. To do it, I had to design the story so that I could punctuate things at the beginning and end, so it was a logistical challenge as well as a creative one."

Challenges are familiar territory for Jim Lee. While still at Marvel Comics, his work on the *Uncanny X-Men* clinched *Comic Buyer's Guide Awards* for best artist and best cover artist. Not long afterwards, Lee and a group of other headlining comic creators left Marvel and DC to do the unthinkable. They founded Image Comics, a publishing house which intended to take on their ex-employers and provide an outlet for creators who wanted to own their creations. It was a move that promptly turned the comics industry on its collective ear.

Nevertheless, dedicated to producing top-quality comics, Jim Lee became part of Image Comics to realize the dream of controlling his own books

"As a freelancer, you're always talking about creating your own characters and owning them," he remembered. "I think we all had slightly different motivations but they can probably be boiled down to a desire to call our own shots. That meant not having someone tell us what to do with the characters that we created or control how the books were promoted, and what kind of paper and what kind of printing, what kind of color separation, who you could work with or who you couldn't work with. Two years ago we made a decision to leave and start up our own company. In essence to self publish, to own what we create and to do all the things that we had been talking about."

The desire was there, and the talent was certainly strong enough to support itself, but the move to leave the relative stability of the Big Two comic publishers was not exactly an easy one. According to Lee, he and his Image-mates didn't just get up and walk out the door. There were commitments to be fulfilled. Loose ends to be tied up.

"The way I see it, we were all trying to jostle and figure out the best time to do something like this," Lee explained. "I think that everyone was pretty much sure that they were going to do it, they just weren't sure exactly when they were going to make that leap. If you talk to each guy, everyone has a slightly different story but all in all I think we all knew it was going to happen it was just a matter of when people could earnestly start on their projects. Rob Liefeld was already going ahead with *Youngblood* for Malibu so really, he shot the first round. I think that was an impetus for other people to make up their minds, move ahead and make their announcements."

Lee had a run on the *X-Men* to finish before his own studio, Homage, joined the loose confederation of comic book creators which soon became known to the world by its trademark lower-case "i" in the upper left hand corner of the cover. As the Image universe began to take shape, Lee and studio-mate Marc Silvestri introduced titles like *WildC.A.T.S*, *Deathblow*, *StormWatch* and *Cyberforce*. The other studios under the Image umbrella entered their own characters into the fray and the show began.

"As a freelancer, you're always talking about creating your own characters and owning them," Lee said. "I think we all had slightly different motivations but they can probably be boiled down to a desire to call our own shots."

"When we started," recalled Lee, "we were called a flash in the pan and given six months to expire. After six months it was, 'Well they're almost on the edge of financial insolvency, give them another six months.' It's been almost two years now, and we're entering a period of being not an upstart company, but one of the big three."

Image Comics has indeed become a force to be reckoned with, but collaborating with a collection of very high profile artists has its down side too.

The very same reputations that sparked the meteoric rise of Image also ignited rampant speculations about inter-studio rivalries and supposed personality clashes.

At times, the rumor mill was churning out stories of epic proportions.

"Actually it's slowed down a lot," laughed Lee. "A year ago there were outrageous rumors going around about people getting put in jail or leaving the country. Other rumors said I was buying Marvel and crazy stuff like that."

As the stories grew, the studio's founders began growing the thick skins common to people who are regularly the subject of gossip. The tall tales eventually slowed down but they also become more focused. Recently, for instance, after Rob Liefeld started putting his own studio's logo on his books, stories of the imminent breakup of Image ran amok. When asked if there was any truth to these conjectures, Jim Lee called them absolutely untrue.

"There is little value in rumors like that," he countered. "It's one thing to get a comic book and come to a conclusion like that by just looking at it. It's another thing to know the people involved in the group, or to be at our meetings and hear our internal discussions. I think there is a very strong desire to keep Image together and keep it as big a force in comics as possible. I don't think that is going to change."

A strong statement coming from one of Image's founders. According to Lee, being a part of Image was never meant to preclude any member's individuality.

"What people don't realize is that Image was started by six artists who had always been known individually and never as a group," clarified Lee. "Even though we are Image, I don't think anyone wants to lose their individuality or become part of the machine [of] some other comic book companies. I think each guy who has his own studio wants

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to be acknowledged for what his studio does or has done. For instance, Homage Studios predates Image Comics. So now that we're part of Image Comics, should we just never say Homage Studios? We were part of Homage Studios when we were still working at Marvel. People never said we were going to break off on our own because we were Homage Studios then. I just think it's illogical to come to a conclusion like that just because people are proud of their own individual accomplishments and things they've created."

Their books are slick. Smooth color, posh paper and high quality printing characterize regular Image titles while foil embossing and flashy special effects have become a commonplace occurrence with first issues and special books. Lee denied that Image enforces any uniform look on their studios. Instead he said they rely on a much more reliable form of quality control, peer pressure.

"I think there is a sense of competition between the various studios," he laughed. "No one wants to look bad. If one guy puts out a superior looking book in terms of paper or in terms of the color sep[arations], then he sets the mark and everyone wants to match it. I think that's friendly competition. It's good competition. There would be a lot of internal ribbing if one guy decided to put out a product with poor production values. I think everyone takes pride in the work they do and that's really kept the quality up more than a set of guidelines."

Although the quality was evident in both the creation and production, Image books were routinely late during their first year. It's a reputation that Lee thinks will haunt them for a long time to come.

"I think they are slowly but surely becoming a thing of the past," he said. "I don't see a lot of late books anymore. It's one of those stereotypes that will take a long time to eradicate but I think it will fade. As far as I can tell, most books are shipping when they're supposed to be shipping."

That's not to say that this change came about without a little internal prodding.

"The new rules we've enacted in-house at Image will prevent late projects from happening again," Lee explained. "The way we've set it up, you can't solicit something unless you've got 75% of it done. That's three months in advance of it coming out, so if you're not done with the whole project by the time the first issue happens, it's never going to happen. This makes it extremely unlikely in the future that books will ship any later than they say they're going to ship."

Lee's own Homage Studios has been

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busily shipping "Killer Instinct", an internal crossover between Lee's *WildC.A.T.S* and Marc Silvestri's *Cyberforce*. The six issue story is the brainchild of Lee and Silvestri's long working relationship.

"Marc and I share the same studio space and we have for almost two years now," he related. "We've always had a desire to do a project together but we couldn't for various scheduling reasons. When we decided to relaunch our books as regular series' last year, we decided to do a story line together and have some fun with it. We looked at our characters and said 'Hey, these two characters resemble one another in their powers, what if ...? That led to one thing and then to another. That's kind of how these things start. Most projects in comics start with one creator wanting to work with another creator because you either respect their work or you have a desire to see how you and another guy would interact. Marc and I are pretty good friends and so it came out of that."

Along with "Killer Instinct", Homage will be trotting out a host of new projects for '94. These will include a three issue reunion of Jim Lee with former X-Men writer, Chris Claremont, as well as some work from Homage Studio's promising new talent.

"*Gen*[13]'s second issue showcases a newcomer named Jeff Scott Campbell. It's a fun storyline and he has done some really dynamic, beautiful art. *The Kindred* showcases a new artist named Brett Booth. I put out an ad looking for new talent about a year and a half ago. These were guys who responded that I called up and asked to become part of the studio. They had to learn a lot but now they've become old hands and they're starting to produce some breathtaking work. "The Kindred" is a storyline that ties together some of the concepts about Grifter, StormWatch and some of the other mysterious characters that we've been setting up for the past couple of years."

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However, Lee will no longer draw *Deathblow*. The demands on his time forced him to cut back and concentrate on one book, but he will miss it. For Lee, drawing Deathblow was a unique learning experience.

"It was inspired by Frank [Miller's] *Sin City* project," he remembered. "That style is just so dramatic and visceral. I had a lot of fun drawing that sort of style and to some extent, it's influenced my 'regular' style. I don't know if the kids will necessarily see it, but I feel it and so it was a good learning experience. I'll be doing the covers but there was just no way that I could do both *Deathblow* and *WildC.A.T.S* on a regular basis."

Even so, Jim Lee has realized his dreams. He has left the world of the big publishers and entered that of the successful independent studio. In the process, he's learned a lot about the business and his market. "I think it's interesting reading all these reports about not only Image's condition in the marketplace but the whole marketplace," said Lee. "Everyone is sort of panicking a little bit and not realizing that all things go in cycles. I think the turbulence we've been experiencing won't last long and people will return to the books of value. These are the books that are well written, that are well drawn and well put together. Books that show that whomever was behind the project had some care and love for it rather than something thrown out there to fulfill a quarterly earnings quota. If you look at it that way, I think Image has a very good shot at continuing its growth. We're already on that track; our books are still consistently in the top 25 to 50 and that's with all the speculators rattled out of the tree. I think it shows that the readers still care about what's between the covers and will support the books that show the most care being put in to them. I think this year, people will see a renewal of what Image can stand for and what it can produce."

Ultimately, was it worth it? "It's the best decision I've made in my career," Lee concluded.

C.V. GIVEAWAY

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ENTER CVM'S MONTHLY CONTEST

Win an original illustration of the Newmen by Jeff Matsuda. artist of Extreme's Newmen.

Please answer the following questions to enter the Jeff Matsuda drawing:

1. What are the names of the Newmen?

2. What is the name of the main villain of "Extreme Prejudice"?

3. Who imprisoned Quantum?

4. Who is the director of marketing at Extreme Studios?

All enteries must be post marked by May 1, 1994 and the winner will be announced in Comics Values Monthly #95

C.V. Giveaway

Name _____

Address _____

City _____ State _____ Zip _____

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Send to: Louis Porter, Jr. C.V. Giveaway, 15 Danbury Rd Ridgefield, CT 06877

Entries must be received by May 1, 1994.

ENTER CVM'S MONTHLY CONTEST

Win one of five Backlash T-shirts signed by both Brett Booth and Sal Regla, artists of Homage's *The Kindred*.

Please answer the following questions to enter the signed T-shirt Drawing:

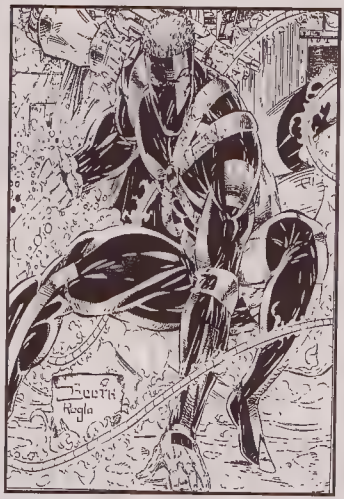
1. What covert team did Grifter and Backlash originally belong to?

2. Who is the leader of I/O?

3. Name three members of Team 7?

4. What is Deathblow dying from?

All enteries must be post marked by May 1, 1994 and the winner will be announced in Comics Values Monthly #95



Here is the list of Winners of C.V. Giveaway in issue #90

Contest A: Charles Casey of [illegible]
Contest B: Robert [illegible] of NY
Contest C: Frank Kleyn [illegible]
Contest D: Jesse Lindsey of WI
Contest E: Clay Waters of FL
Contest F: Edie Dixon of CA
Contest G: Roger Torres of [illegible]
Contest H: Jason Pitcole of MI
Contest I: Dwayne Washington of WA
Contest J: Vincent Kerbs of TX

[illegible] persons may enter the contest except for employees of Attic Books Ltd. and their immediate families
All entries become property of Attic Books Ltd.
No cash or substitute prizes
One winner per household
Enter as many times as you like
Offer void where prohibited
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Odds of winning will be determined by the number of entries received [illegible]

C.V. GIVEAWAY

WIN A SIGNED T-SHIRT OF BACKLASH

CVMail

Dear Brian,

I am eleven years old and have 114 comic books. Some of my comics are older, and that causes me problems. I bought *Human Torch* #1 (which is from 1974) and *Iceman* #1 (limited series) which is a 1984 comic. I could not find the price in either *CVM* or *Wizard*. I'm asking you if you could find the prices for me.

Darryl Jones
Neptune, New Jersey

Dear Darryl,

The first thing you need to know as a collector is that I know the answer to everything. Your Human Torch book is a reprint of *Strange Tales* #101 and is worth $6.00; *Iceman* #1 is worth $2.00. Both of these prices are listed in our 1993-94 *Comic Values Annual*.

Information Guy Bri

Dear Brian,

I just recently switched from Marvel to DC. I collect: *The Adventures of Superman*, *Superman: Man of Steel*, *Batman* and *Detective*. The last two *Batman* and *Detective* have got me so confused trying to follow "Knightfall", "Knightquest: The Search" and "Knightquest: The Crusade." I thought these stories were just in *Batman* and *Detective* but after reading *CVM*, I see they're in *Batman: Shadow of the Bat*! Please help! I don't know whether to scratch my watch or wind my butt! If you straighten this out you're the king!

Confused Leigh Sobczak
Philadelphia, PA

Dear Confused Leigh,

The "Knightfall" storyline just ran in *Batman* and *Detective* and one issue of *Showcase* '93; the "Knightquest" stories run in all four Batman books: *Batman*, *Detective*, *Batman: Legends of the Dark Knight* and *Batman: Shadow of the Bat* and two recent issues of *Justice League Task Force*. Hopefully, this will end your confusion.

Now, since I am the king, I hereby issue a decree: Henceforth, there will no more talk about scratching of watches or winding of butts on these pages. This is more excitement than *CVM*'s Psycho Louis "Pot Roast" Porter can handle.

Maximum Ruler Guy Bri

CVMail Pick

From: Ben Koch
Sinking Spring, MD

Dear Brian,

Is it true you're the best looking man in the comics industry?

Rob Lowe
Hollywood, CA

Dear Rob,

Yes, it's true.

Handsome Guy Bri

Dear Brian,

Several months ago, I entered a drawing of Angela from *Spawn* in your art contest. A couple of weeks after I sent it in, I received a letter (and the *Superman Memorial Issue*) from you that said I won the contest! Included in the letter was another drawing by a person who I don't even know, Dan Molina. Then one month passed and Dan Molina's drawing was printed but mine wasn't. You probably made a mistake or something since you get a lot of entries. So, included in this letter is the original Angela picture and a new picture I drew of Chapel for the contest.

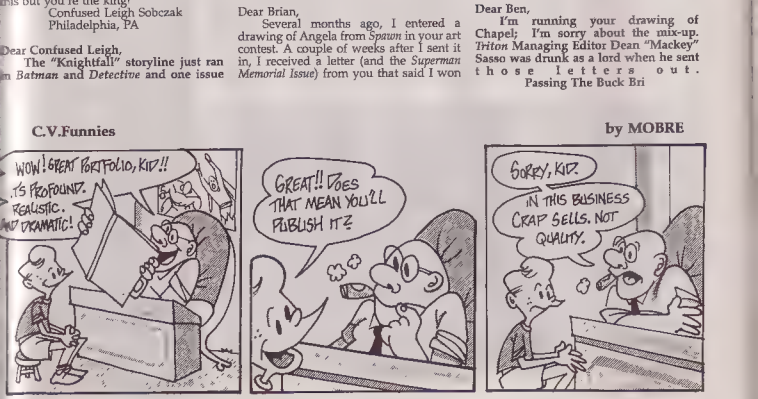
Ben Koch
Sinking Spring, PA

Dear Ben,

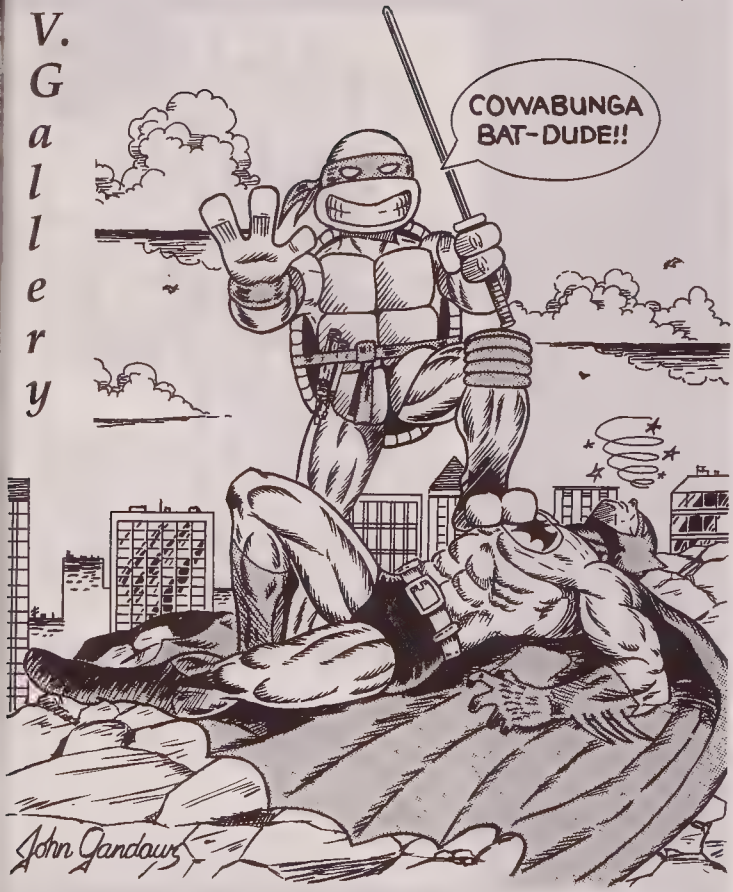
I'm running your drawing of Chapel; I'm sorry about the mix-up. *Triton* Managing Editor Dean "Mackey" Sasso was drunk as a lord when he sent those letters out.

Passing The Buck Bri

C.V.Funnies **by MOBRE**


WOW! GREAT PORTFOLIO, KID!!
IT'S PROFOUND. REALISTIC. AND DRAMATIC!
GREAT!! DOES THAT MEAN YOU'LL PUBLISH IT?
SORRY, KID.
IN THIS BUSINESS CRAP SELLS. NOT QUALITY.

John Gandour
Boca Raton, FL



COMICS VALUES MONTHLY PRESENTS

★ Over 150 major artists' biographies are alphabetized, which begins with Art Adams and sails to its destination, Mike Zeck

★ Forward by the King of Comics, Jack Kirby

★ An in-depth feature on the creation and production of comic books by fan favorite John Byrne

★ Comic book artists span from Will Eisner, C.C. Beck and Robert Crumb to Rob Liefeld, Todd McFarlane and Jim Lee

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GUIDE TO COMIC BOOK ARTISTS — Jack Kirby

Artist: Jack "King" Kirby
Birth Date: August 28, 1917
Birthplace: New York City, New York
Education: Self-taught
Positions Held: Penciller, inker, writer, animation designer, editor, painter, publisher
Current Work: *Secret City Saga, Teenagents*
Artistic Influences: Alex Raymond
Achievements in Comic Books: Where to start! Jack is "The King" of all comic books. Jack co-created Captain America with Joe Simon for Marvel, with Stan Lee he co-created Fantastic Four, Hulk, X-Men, Thor, Iron Man, Dr. Doom, Loki, Avengers, the return of Captain America, Machine Man, and Eternals; he also designed Spider-Man's costume for Marvel, with Joe Simon again. For DC, he created the Boy Commandos, the Newsboy Legion, Manhunter, Challengers of the Unknown and Sandman, by himself for DC he created the Fourth World Saga, which included the New Gods, the Forever People, Mr. Miracle, Darkseid. For Harvey with Joe Simon, Jack co-created Stuntman, Boy

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TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors

RANK	TITLE	ISSUE #
1	SPAWN/BATMAN: RED SCARE	1
2	X-MEN	32
3	BATMAN/SPAWN: WAR DEVIL	1
4	UNCANNY X-MEN	312
5	ADV. OF [illegible] & PHOENIX	1
6	WOLVERINE	81
7	[illegible]	4
8	[illegible]	9
9	[illegible]	34
10	GHOST RIDER 2099	1
11	X-MEN '95	8
12	[illegible]	89
13	SUPERMAN: MAN OF STEEL	33
14	ADVENTURES OF SUPERMAN	512
15	[illegible]	499
16	[illegible]	102
17	BATMAN	507
18	AMAZING SPIDER-MAN	389
19	[illegible]	1
20	[illegible]	1
21	BEAVIS & BUTT-HEAD	3
22	DEFIANT COMICS	0/0
23	[illegible]	5
24	MARVELS	4
25	[illegible]	11
26	DEATHMATCH	4
27	[illegible]	9
28	SPIDER-MAN/X-FACTOR: SHADOWGAMES	1
29	[illegible]	2
30	BATMAN: SHADOW OF THE BAT	27
31	[illegible]	4
32	SAMURAI SPAWN	9
33	SPIDER-MAN 2099	19
34	[illegible]	36
35	SUPERMAN: MAN OF STEEL ANNUAL	3
36	[illegible]	1
37	[illegible]	388
38	[illegible]	6
39	BATMAN: LEGENDS OF THE DARK KNIGHT	60
40	[illegible]	4
41	[illegible]	9
42	TEAM [illegible]	1
43	[illegible]	12
44	[illegible]	317
45	[illegible]	8
46	SIMPSONS COMICS	3
47	[illegible]	4
48	AMAZING SPIDER-MAN ANNUAL	28
49	[illegible]	6
50	[illegible]	22
51	SANDMAN	60
52	[illegible]	5
53	[illegible]	9
54	GREEN LANTERN	52
55	[illegible]	1
56	WEB OF SPIDER-MAN	112
57	[illegible]	328
58	CATWOMAN ANNUAL	1
59	[illegible]	18
60	SPECTACULAR SPIDER-MAN	212
61	[illegible]	1
62	SPIDER-MAN UNLIMITED	5
63	[illegible]	1
64	RUNE: [illegible]	3
65	[illegible]	2
66	ALIENS/PREDATOR: [illegible]	3
67	SIN CITY: A DAME TO KILL FOR	5
68	NAMOR	50

Spawn ™&© 1994 Todd McFarlane
Batman ™&© 1994 DC Comics

RANK	TITLE	ISSUE #
69	SILVER [illegible]	92
70	[illegible]	376
71	X-MAN/[illegible]	20
72	FRIDAY THE [illegible]	4
73	[illegible]	40
74	[illegible]	5
75	X-MEN: ADVENTURES SEASON II	4
76	[illegible]	12
77	[illegible]	87
78	[illegible]	17
79	X-MEN: THE LOST YEARS	1
80	[illegible]	17
81	LORD [illegible]	2
82	[illegible]	16
83	[illegible]	3
84	[illegible]	437
85	SOLAR, MAN OF THE ATOM	34
86	[illegible]	1
87	[illegible]	6
88	IRON MAN	304
89	DARKMAN ANNUAL	10
90	MAGNUS, ROBOT FIGHTER	37
91	[illegible]	80
92	THUNDERSTRIKE	8
93	[illegible]	474
94	RAIA & THE [illegible] FORCE	22
95	PUNISHER WAR ZONE	27
96	[illegible]	10
97	[illegible]	61
98	SECOND LIFE OF [illegible] MIRAGE	8
99	[illegible]	20
100	ETERNAL WARRIOR	23

TOP 100

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1	SPAWN/BATMAN	
2	BATMAN/JUDGE DREDD	
3	X-MEN	32
4	UNCANNY X-MEN	312
5	AGE OF APOCALYPSE PREVIEW	1
6	[illegible]	1
7	[illegible]	81
8	[illegible]	1
9	[illegible]	4
10	[illegible]	6
11	[illegible]	14
12	[illegible]	9
13	[illegible]	89
14	[illegible]	507
15	[illegible]	33
16	[illegible]	512
17	[illegible]	595
18	[illegible]	1
19	[illegible]	189
20	[illegible]	572
21	[illegible]	574
22	SPIDER-MAN 2	
23	[illegible]	1
24	[illegible]	1
25	[illegible]	6
26	[illegible]	11
27	BATMAN: [illegible]	27
28	[illegible]	4
29	[illegible]	3
30	SUPERMAN: [illegible]	3
31	[illegible]	13
32	[illegible]	6
33	[illegible]	4

RANK	TITLE	ISSUE #
34	SPIDER-MAN	46
35	BATMAN: LEGENDS OF THE DARK KNIGHT	60
36	[illegible]	9
37	AMAZING [illegible] ANNUAL	28
38	[illegible]	9
39	[illegible]	1
40	[illegible]	2
41	INCREDIBLE HULK	417
42	[illegible]	6
43	FANTASTIC FOUR	388
44	[illegible]	10
45	SHADOWHAWK II	6
46	SIMPSONS COMICS	3
47	[illegible]	6
48	[illegible]	6
49	WEB OF SPIDER-MAN	112
50	[illegible]	128
51	[illegible]	22
52	[illegible]	0
53	TEAM [illegible] GOD	1
54	[illegible]	60
55	[illegible]	0
56	[illegible]	0
57	[illegible]	1
58	SPECTACULAR SPIDER-MAN	213
59	[illegible]	10
60	[illegible]	11
61	WAR MACHINE	2
62	SPIDER-MAN UNLIMITED	5
63	[illegible]	1
64	SILVER SURFER	92
65	[illegible]	574
66	ALIEN ULTIMATUM PREMIERE #1	1
67	X-MEN ANIMATED SEASON 2	6
68	[illegible]	60
69	[illegible]	0
70	[illegible]	49
71	[illegible]	12
72	[illegible]	29
73	ALIENS/PREDATOR: [illegible] 2ND SPECIES	3
74	[illegible]	16
75	[illegible]	1
76	[illegible]	3
77	[illegible]	108
78	[illegible]	1
79	[illegible]	1
80	[illegible]	42
81	[illegible]	4
82	[illegible]	1
83	[illegible]	1
84	[illegible]	1
85	[illegible]	1
86	SOLAR, MAN OF THE ATOM	38
87	[illegible]	98
88	LOBO: A [illegible]	3
89	[illegible]	0
90	[illegible]	478
91	[illegible]	61
92	[illegible]	1
93	MAGNUS [illegible]	17
94	SABRETOOTH [illegible]	1
95	[illegible]	1
96	[illegible]	73
97	[illegible]	1
98	[illegible]	1
99	PUNISHER WAR ZONE	27
100	GHOST RIDER/BLAZE: SPIRITS OF VENGEANCE	22

C.V.MOVERS

Retailers from across the United States and Abroad, report on the state of the comic book market .

NORTH EAST

Mark Haverty & Don Bouchard Crisis Comics Winooski, VT

DC DC has been wonderful for the market. The Superman titles have drawn people back to a hobby they gave up years ago, and they are bringing their kids with them. Batman continues to do well, but is no longer a dominating force in the market. People either love or hate Azrael, but, either way, they want Bruce back. *Green Lantern* is now the next great DC book. Sales have been great on "Emerald Twilight", with #50 selling four times the amount of books that it did six months ago. Other DC's do well here, no barn-burners, but definitely better than the average Marvel.

MARVEL The X-books have leveled off, with loyalists still adhering to the titles, but hoping for return to the glory days of old. Spider-titles have a similar dilemma The best characters in the Marvel Universe have become stagnant in the eyes of the buying market, and the shake-ups Marvel has planned for Spidey have frightened, more than excited, people. It's a shame that Moon Knight is dead just when the book was getting better. Sales for #60 were triple those for #54. Platt is a great artist and these issues will hold value for a long time to come if Prophet is a hit under him.

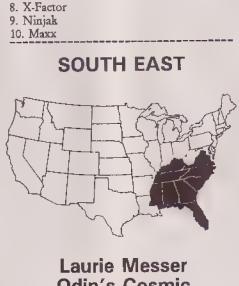
OTHER PUBLISHERS Image needs to find its way. They have a few books that do wonderfully for us, *Spawn* being number one, but these books get the recognition they deserve. It is books like those from Extreme Studios that do not. These books have been criticized as being weak on story and constantly late, although books in the past three months have been perfect in terms of timeliness, with some even coming early. As for the writing, it has improved greatly These books have been persecuted by an "elite" that made a judgement once and won't look again. Meanwhile, Valiant has been solid for us as of late. The core group of "Valiantiers" is back, and the sales are modest, but steady *Ninjak* was a runaway hit, with the most beautiful cover ever. The gold one was even better, with enhanced 3D effects to the cover. Besides *Ninjak*, this company also has the best comic book beer out there. Armstrong Ale was a great gift from them. Dark Horse is the coal miner of the industry, they put in their forty hours and get a decent pay, but nothing to make people stand up and notice. They are constant sellers with good product, but won't break any records.

ADDITIONAL COMMENTS We have noticed that a scary trend in comics has moved to Vermont. Many kids have given up on comic book collecting. That does not mean that they are not buying, but that they are not comic collectors, they are commodities collectors. They want a book that will go up, regardless of quality. Comics have words, pictures, and stories; stocks have only words. One is for enjoyment, one is for investing. Please, people out there, recognize the difference.

Top Ten Comics

1. Spawn
2. X Men
3. Uncanny X-Men
4. X-Force
5. Wolverine
6. Superman titles
7. WildC.A.T.S.
8. X-Factor
9. Ninjak
10. Maxx

SOUTH EAST



Laurie Messer Odin's Cosmic Bookshelf Lilburn, GA

DC Superman sales are very healthy; readership has grown tremendously. Batman is still doing well but everyone is awaiting the return of Bruce Wayne. Vertigo readers remain loyal although this line does not appear to have new fans coming aboard. *Green Lantern* is super hot. Elseworlds annuals are expected to do well.

MARVEL Hot mutants lead the pack; *Gambit*, *X-Men*, and *Wolverine* are sizzling! *Daredevil* is, just as ten years ago, the cream of the crop. Spidey is gaining speed and picking up new readers. *Marvels* issues have been instant sellouts.

OTHER PUBLISHERS *X-O* and *Ninjak* are the best overall sellers for Valiant, and *Ninjak* along with *Dr. Mirage* appeal to women readers. Malibu has been declared the winner of the Superhero Comic Glut of 1993. *Spawn* rules. The Spawn/Batman crossover anticipates a large audience. *Star Wars* and *Aliens* are outstanding. *Breed* looks good and moves fast.

Top Ten Comics
NOT SUBMITTED

NORTH WEST

Don Riordan Future Dreams Portland, OR

DC Batman titles are holding steady. Everyone is waiting for Bruce Wayne to return as the Dark Knight. Interest is high with *Green Lanterns* since Hal Jordan has started to collect rings. We are getting positive reports back about *Valor*, *Wonder Woman*, *Legionnaires* and *Grey Gardner: Warrior*. Vertigo titles are holding steady. *Steel* is slipping while *Superboy* is as strong as the Superman core titles

MARVEL *Marvels* are in high demand. *Beavis & Butt-Head #1* sold out. *Daredevil* has not dropped off as expected after the "Fall from Grace" storyline. However, customers are saying enough! and walking

away from many Marvel books completely.

OTHER PUBLISHERS *Spawn* is still king. *WildC.A.T.S.* is still strong. Ultraverse has kept the production values and continues to move well. *Cerebus*, *Bone* and *Elfquest* are all steady. *Rune* is an easy pick. *Monkeyman and O'Brian*, *Sin City*, and all the Simpsons titles are moving well.

Top Ten comics

1. X-Men
2. Uncanny X-Men
3. Spawn
4. Marvels
5. Superman titles
6 Green Lantern
7. Sin City
8. Gambit
9. X-Factor
10. X-Force

SOUTH WEST

Walt Dittrich Sin City Comics Las Vegas, NV

DC The Superman titles have finally started to slow down but not by much, while the Batman title sales continue to dwindle Everyone is waiting for the Bruce Wayne versus Azrael fight. We know now that this won't take place until May. *Robin* and *Catwoman* are both very strong, though. Take away *Green Lantern*, *Aquaman*, *Lobo* and the Elseworlds books, however, and DC has no substance

MARVEL X-Men continue to dominate. Mini-series like *Sabretooth* and *Gambit* are huge sellouts. Interest in *Moon Knight* has died down but *Daredevil* still retains its new following. *Captain America* is gaining interest as are Ghost Rider titles with Vengeance. *Beavis & Butt-Head* #1 was an incredible success. The title shows no signs of letting up!

OTHER PUBLISHERS Malibu's Ultraverse is the big news here. Every day more and more people are picking them up and coming back for more! Image Extreme titles have slowed down while the *WildC.A.T.S/Cyberforce* crossovers at Homage is bringing all-time high sales to their titles. Valiant's *Ninjak* seems to be keeping this company alive single handedly. Dark Horse's licensed titles do well and their anthology books (*Dark Horse Presents* and *Dark Horse Comics*) sell sporadically (depending on the inside story). The Legend imprints, *Sin City* & *Next Men*, have been very popular.

ADDITIONAL COMMENTS

In this time of many titles and few customers with little money, we're make a serious push for people to read the books. Only by getting interested in the story are we going to continue to allow the market to grow, while pushing investment potential will only lead to people getting burned and tired of the market.

Top Ten Comics

1. X-Men
2. Spawn
3. Uncanny X-Men
4. Gambit
5. Ninjak
6. WildC.A.T.S.
7. Wolverine
8. Cyberforce
9. Beavis & Butt-Head
10 Prime

INTERNATIONAL

Barry Mellowship Tall Tales and True Queensland, Australia

DC If 1993 was the summer of the glut, then 1994 will be the year of the overkill. Speculators are still showing exorbitant interest in the gimmicks and they will do all that they can to get them. Superman titles, *Batman*, and *Green Lantern* are still the best sellers here. Vertigo has created interest, as well. Milestone books are not selling as well as they originally did.

MARVEL All X-Men titles are selling better than ever before. There has been renewed interest in *Daredevil*, *Captain America*, and the *Punisher*. *Ren and Stimpy* are still hot sellers over here.

OTHER PUBLISHERS Graphic novels of all publishers have fallen prey to investors. We have no problem selling *Bone*, *Cerebus*, and *Itchy and Scratchy*. We have seen a renewwd interest in Malibu

Top Ten Comics

1. Spawn
2. Aliens titles
3. Simpsons titles
4. Gambit
5. X-Men titles
6. Wolverine
7. "Knightfall"
8 Venom
9. Ren and Stimpy
10. Melting Pot

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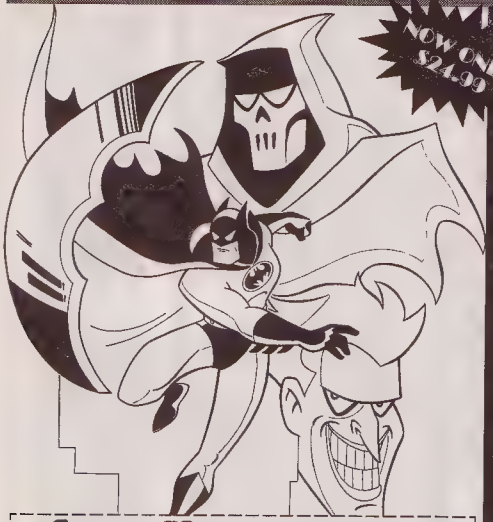

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Jimminiz, Phil . . . . PJ
Johnson, Dave . . . . DvJ
Johnson, Jeff . . . . JJ
Johnson, Paul . . . . PuJ
Johnson, Todd . . . . TJn
Jones, Casey . . . . CJ
Jones, Gerard . . . . GJ
Jones, Kelley . . . . KJo
Jones, Malcolm . . . . MJ
Jones, R.A. . . . . RAJ
Jurgens, Dan . . . . DJu
Justic, Joe . . . . JJu
Kaluta, Mike . . . . **MK**
Kamen, Jack . . . . JKa
Kaminski, Len . . . . LKa
Kane & Romita . . . . KJR
Kane, Bob . . . . Bka
Kane, Gil . . . . GK
Kanigher, Bob . . . . BobK
Karounos, Paris T. . . . . PaK
Katz, Jack . . . . JKz
Kavanagh, Terry . . . . TKa
Kelly, Walt . . . . WK
Kennedy, Cam . . . . CK
Keown, Dale . . . . DKe
Kese, Babara . . . . BKs
Kesel, Karl . . . . Kk
Kesh, Sam . . . . SmK
King, Hannibal . . . . HbK
Kinsler, Everett R. . . . . EK
Kirby, Jack . . . . JK
Kisriro, Yuxito . . . . YuK
Kitson, Barry . . . . BrK
Kobasic, Kevin . . . . KoK
Kolins, Scott . . . . ScK
Krenkel, Roy . . . . RKu
Krigstein, Bernie . . . . BK
Kubert, Adam . . . . AKu
Kubert, Andy . . . . NKu

Kubert, Joe . . . . JKu
Kupperberg, Paul . . . . PuK
Kurtzman, Harvey . . . . HK
Kwitney, Alisa . . . . AsK
Lanning, Andy . . . . **ALa**
Lansdale, Joe . . . . JLd
Lapham, Dave . . . . DL
Larkin, Barb . . . . BLr
LaRocque, Greg . . . . Grl.
Larroca, Salvador . . . . SvL
Larsen, Erik . . . . EL
Lashley, Ken . . . . KeL
Lavery, Jim . . . . JL
Lawson, Jim . . . . JmL
Layton, Bob . . . . BkL
Leach, Garry . . . . GL
Leach, Rick . . . . RkL
Lee, Jae . . . . JaL
Lee, Jim . . . . JLe
Lee, Stan . . . . StL
Leeke, Mike . . . . **MLe**
Lealcha, Steve . . . . SL
Leonard, Rick . . . . RL
Lewis, Ray . . . . RLe
Leber, Larry LLi
Liefeld, Rob . . . . RLd
Lightle, Steve . . . . SLt
Lim, Ron . . . . RLm
Livingstone, R. . . . . RLv
Lloyd, David . . . . DvL
Lobdell, Scott . . . . SLo
Locke, Vince VcL
Lopez, Jose . . . . JL
Lopresti, Aaron . . . . AL
Louapre, Dave . . . . DLp
Lowe, John . . . . Low
Lubbers, Bob . . . . BLb
Luzniak, Greg . . . . GLz
Lyle, Tom . . . . TL
Macchio, Ralph . . . . **RMc**
Mackie, Howard . . . . HMe
Madureira, Joe . . . . JMa
Maggin, Marty E. . . . . MEM
Maguire, Kevin . . . . KM
Magyar, Rick . . . . RM
Mahlstedt, Larry . . . . LMa
Mahnke, Doug . . . . DoM
Mandrake, Tom . . . . TMd
Maneely, John . . . . JMn
Manley, Mike . . . . MM
Mann, Roland . . . . Man
Mannino, Russ . . . . RsM
Marals, Raymond . . . . RdM
Maroto, Esteban . . . . EM
Marrinan, Chris . . . . ChM
Martin, Gary . . . . GyM
Martin, Joe . . . . JMt
Martinez, Henry . . . . HMz
Marz, Ron . . . . RMz
Mason, Tom . . . . TMs
Matsuda, Jeff . . . . JMs
Mayer, Sheldon . . . . ShM
Mayerik, Val . . . . VMK
Mazzucchelli, David . . . . DM
McCarthy, Brendon . . . . BMy
McCorkindale, Bruce . . . . BMC
McDaniel, Scott . . . . SMc
McDaniel, Walter . . . . WMc
McDonnell, Luke . . . . LMc
McFarlane, Todd . . . . TM
McGregor, Don . . . . DMG
McKean, Dave . . . . DMc
McKenna, Mike . . . . MvK
McKeever, Ted . . . . TMK
McKone, Mike . . . . MMK
McLaughlin, Frank . . . . FMc
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Meschiline, David . . . . DvM
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Mighten, Duke . . . . DMn
Mignola, Michael . . . . MM
Miki, Danny . . . . DaM
Milgrom, Al . . . . AM
Miller, Frank . . . . FM
Miller, Steve . . . . SM
Mi ligan, Peter . . . . PrM
Minor, Jason . . . . JnM
Mitchel, Barry . . . . BM
Moebus . . . . . Moe
Moench, Doug . . . . DgM

ARTIST AND WRITERS ABBREVIATIONS

Montano. Steve . SeM
Mooney, Jim . . . . . JM
Moore, Alan . . . . AMo
Moore, Jerome . . JeM
Moore, John Francis JFM
Morales Rags RgM
Morgan, Tom . . . . TMo
Moretti, Mark . . . MMo
Mons . Pete . . . . PMo
Morosco, Vincent VMo
Morrison, Grant . GMo
Morrow, Gray . . . . GM
Mortimer, Win . . . . JO
Murray, Brian . . . BrM
Muslai, Joe . . . . JoM
Muth, Jon J. . . . . JMu
Mychaels, Marat . MMy
Naifeh, Ted . . . . TNa
Neary, Paul . . . . PNe
Nebres, Rudy . . . . RN
Nelson . . . . . Nel
Netzer, Mike . . . MN
Newton, Don . . . . DN
Nguyen, Hoang . . HNg
N'cholls, Art . . . . AN
Nicieza, Fabian . . FaN
Nino, Alex . . . . . AN
Nocenti, Ann . . . . ANo
Nocon, Cedric . . . CNo
Nolan, Graham . . GN
Norem, Earl . . . . . EN
Norsand, Howard . HN
Novick, Irv . . . . . IN
Nowlan, Kevin . . . KN
Olbrich, Tom . . . . DtO
Olliffe, Patrick . . . PO
O'Neil, Denny . . . DON
O'Neill, Dennis . . . DO
Ordway, Jerry . . . JOy
Orlando, Joe . . . . JO
Ortiz, Jose . . . . . JOt
Oskner, Bob . . . . BO
Ostrander, John . . JOs
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Palmotti, Jimmy . . JP
Parna, Gene . . . . GPr
Panaligan, Noly . . NPl
Panosian, Dan . . . DPs
Parkhouse, Annie . APn
Parkhouse, Steve . SvP
Parobeck, Mike . . MeP
Pasode, James . . . JmP
Pearson Jason . . . JPn
Pelletier, Paul . . . PaP
Pennington, Mark . MPn
Pensa Shea Anton SAP
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Perham, James . . . JPh
Perlin, Don . . . . . DP
Perryman, Edmund . EP
Peterson, Brandon . BPe
Phillips, Joe . . . . JoP
Phillips, Sean . . . SeP
Pin., Wendy . . . . WP
Platt, Stephen . . . SPa
Pleece, Warren . . . WaP

Ploog, Mike . . . . . MP
Pollack, Rachel . . . RaP
Pollard, Keith . . . . KP
Pollina, Adam . . . . AdP
Porch, David . . . . DPo
Portacio, Whilce . . WPo
Potts, Carl . . . . . CP
Powell, Bob . . . . . BP
Power, Dermot . . . DPw
Pratt, George . . . . GgP
Prosser, Jerry . . . . JeP
Pugh, Steve . . . . . StP
Quesada, Joe . . . . JQ
Quinones, Peter . . . PQ
Quinn, David . . . . DQ
Raboy, Mike . . . . MRa
Ramos, Rodney . . . RyR
Randall, Ron . . . . RoR
Raney, Tom . . . . . TR
Rankin, Rich . . . . RRa
Raymund, Norm . . . NRd
Raymond, Alex . . . . AR
Redondo, Nestor . . NR
Reed, David . . . . . DvR
Rehnold, Bill . . . . BR
Richards, Ted . . . . TR
Richardson, Mike . . MRi
Rico, Don . . . . . DRi
Ridgeway, John . . . JRy
Rieber John Neo . . JNR
Riley, John . . . . . JnR
Ripa . . . . . Rp
Robinson, James . . JeR
Robbins, Frank . . . FR
Robertson, Darick . . DaR
Rodier, Denis . . . . DRo
Rogers, Marshall . . MR
Romita, John . . . . . JR
Romita, John Jr. . . JR2
Rosenberger, J . . . JRo
Ross, Alex . . . . . AxR
Ross, David . . . . . DR
Roth, Werner . . . . WR
Royle, Jim . . . . . JRl
Royle, John . . . . . JRe
Rubinstein, Joe . . . JRu
Rude, Steve . . . . . SR
Ruffner Sean . . . . SRf
Russell, P Craig . . CR
Ryan. Matt . . . . . MRy
Ryan Paul . . . . . PR
Ryder, Tom . . . . . TmR
St.Pierre, Joe . . . JSP
Sakai, Stan . . . . . SS
Salmons, Tony . . . TSa
Saltares, Javier . . . JS
Savluk, Alex . . . . . AS
Schaffenberger, Kurt KS
Schiller, Fred . . . . FdS
Schmitz, Mark . . . MaS
Scott, Jeffery . . . . JSc
Scott, Trevor . . . . TvS
Sears, Bert . . . . . BS
Sekowsky, Mike . . . MkS
Semeiks, Val . . . . . VS
Senior, Geoff . . . . GSr
Serpe, Jerry . . . . . JyS
Severin, John . . . . JSe

Shanower, Eric . . . ESi
Shamray, Gerry . . GSh
Sharp, Liam . . . . . LSh
Sherman, Jim . . . . JSh
Shoemaker, Terry . . TSr
Shooter Jim . . . . . JS
Shuster, Joe . . . . . JoS
Siegel & Shuster . . S&S
Sienkiewicz, Bill . . BSz
Silvestri, Eric . . . . ECS
Silvestri, Mark . . . . MS
Sim, Dave . . . . . DS
Simon & Kirby . . . S&K
Simon, Joe . . . . . JSm
Simonson, Louise . . LSi
Simonson, Walt . . . WS
Simpson, Howard . HSn
Simpson, Will . . . . WSm
Sinnott, Jim . . . . . JSi
Smith, Barry W. . . BWS
Smith, Cam . . . . . CaS
Smith, John . . . . . JnS
Smith Malcolm . . . MSI
Smith Paul . . . . . PS
Smith, Robin . . . . . RSm
Smith Ron . . . . . RS
Snejbjerg, Peter . . . PSj
Spark . . . . . SpK
Spalding, Jack . . . JkS
Spegle Dan . . . . . DSp
Spiegelman, Art . . . ASp
Springer, Frank . . . FS
Stahl, Jim . . . . . JSn
Starr, Leonard LS1
Staton, DeAnn . . . . DSn
Steacy, Ken . . . . . KSy
Steffan, Dan . . . . . DnS
Steffensen, Brian . . BSf
Stransko, Jim . . . . JSo
Stephenson, Eric . . ES
Stern, Roger . . . . . RSt
Stevens, Dave . . . . DSt
Story, Karl . . . . . KiS
Stradley, Randy . . . RSd
Strazewski, Len . . . LeS
Stroman, Larry . . . LSn
Sullivan, Jim . . . . . LS
Sutton, Tom . . . . . TS
Swan, Curt . . . . . CS
Sweetman, Dan . . . DSw
Taggart, Tom . . . . TTg
Takezaki, Tony . . . ToT
Talbot, Bryan . . . . BT
Talsorian, Tony . . . TyT
Tanghal Romeo . . . RT
Tappin Steve . . . . SeT
Taylor, David . . . . DTy
Taylor, R G . . . . . RGT
Tenney, Mark . . . . MaT
Texeira, Mark . . . . MT
Thibert, Art . . . . . ATi
Thomas, Dann . . . . DTs
Thomas, Roy . . . . . RTs
Thomason, Derek . . DeT
Thompson, Jill . . . . JlT
Thorne, Frank . . . . FT
Tinker, Ron . . . . . RnT
Torres, Angelo . . . . AT

Toth, Alex . . . . ATh
Tottleben, John . . . JTo
Trimpe, Herb . . . . . HT
Truog, Chas . . . . . ChT
Truman, Timothy . TT
Turner Dwayne . . . DT
Tuska, George . . . . GT
Ulm, Chris . . . . . CU
Vachss, Andrew . AVa
Valenti, John . . . . . JV
Vallejo, Boris . . . . BV
VanHook, Kevin . . KVH
Vargas, Wagner . . . VV
Veitch, Rick . . . . . RV
Velez, Ivan, Jr. . . . IV
Velluto, Sal . . . . . SaV
Vess, Charles CV
Vey, Al . . . . . AV
Vigil, Tim . . . . . TV
Vokes, Neil . . . . . NV
Von Eeden, Trevor . TVE
Vosburg, Mike . . . MV
Wagner, Matt . . . MWg
Wagner Ron . . . . . RoW
Walker, Kevin . . . . KeW
Ward, Bill . . . . . BWa
Warner, Chris . . . . CW
Watkiss, John . . . . JWk
Washington III, Robert 3RW
Weeks, Lee . . . . . LW
Wein, Len . . . . . LnW
Welch, Larry . . . . . LyW
Wendel, Andrew . . AdW
West, Kevin . . . . . KWe
Weston, Chris . . . . CWn
Wheatley, Mark . . . MkW
Whitney, Ogden . . . OW
Wiacek, Bob . . . . . BWi
Wildey Doug . . . . . DW
Wildman, Andrew . Wld
Williams, Anthony . AWi
Williams, David . . . DdW
Williams, Kent . . . . KW
Williams, Scott . . . SW
Williamson, Al . . . . AW
Williamson, Skip . . SkW
Will ngham, Bill . . BWg
Willis, Damon . . . DaW
Wilshire, Mary . . . MW
Wilson, Colin . . . . CWi
Wilson, Gahan . . . GW
Wilson, Keith S. . . KSW
Wosh, Stan . . . . . SnW
Woggin Bill . . . . . BWo
Wojtkiewicz, Chuck Wo
Wolf, Chance . . . . CWf
Wo rman, Marv . . . MWn
Wolverton. Basil . . BW
Wood, Bob . . . . . BoW
Wood, Wally . . . . . WW
Wrghi, Greg . . . . GWi
Wrightson, Berni . . BWr
Wyman, M C. . . . . MCW
Ysep, Chap . . . . . CYp
Yeates, Tom . . . . . TY
Yeowel, Steve . . . . SY
Zachary, Dean . . . . DZ

Zaffino, Jorge . . . . . JZ
Zeck, Mike . . . . . MZ
Zick, Bruce . . . . . BZ
Zulf, Michael . . . . MZf
Zyskowski, Joseph JZy
Zyskowski, Steven SZ

GENERAL ABBREVIATIONS

Adaptation . . . . Adapt.
Anniversary . . . . Anniv
Annual . . . . . Ann#
Appearance of . . . A:
Artist . . . . . (a)
Art & Plot . . . . . (a&p)
Art & Script . . . . (a&s)
Back-Up Story . . . BU:
Beginning of . . . . B:
Birth . . . . . b
Cameo by C
Cover . . . . . (c)
Cover and Script . (c&s)
Crossover with . x-over
Death of . . . . . D:
Ending of . . . . . E
Features . . . . . F
Giant Size . . . . G-Size
Golden Age . . . . G.A
Graphic Album . . GAm
Graphic Novel . . GNv
Hardcover . . . . HC
Inks by . . . . . (i)
Introduction of . . . I
Joining of . . . . . J
King Size . . . . K-Size
Leaving of L
New Costume . . . N
New Lasting . . . . . *
No issue Number . N#
Not Yet Released . NYR
Origin of . . . . . O
Painted Cover . . . P(c)
Part . . . . . pt.
Pencils by . . . . . (p)
Photographic cover Ph(c)
Plotter . . . . . (pl)
Prestige Format . . PF
Preview . . . . . Prev
Reprinted issue . . rep
Retold . . . . . rtld.
Return/Revival of . R
Silver Age . . . . . S.A
Script/Written By . . (s)
Script & inks . . . (s&i)
Softcover . . . . . SC
Special . . . . . Spec
Team Up . . . . . T.U.
Trade Paperback . . TPB
Value Has Decreased –
Value Has Risen . . +
Versus v
Wedding of . . . . . W
With . . . . . w/
Without . . . . . w/o

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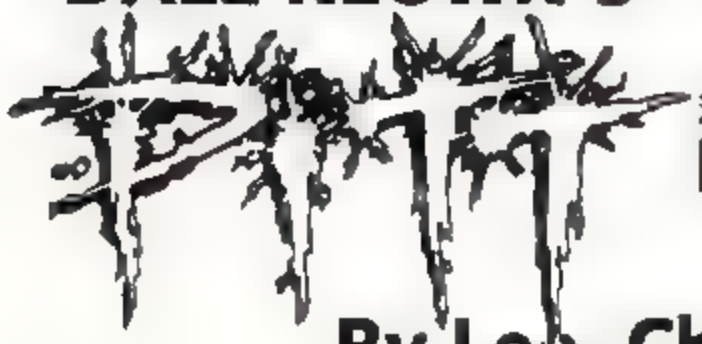
GEN 13™

NUMBER THREE

PITT™ FIGHT

GUEST STARRING DALE KEOWN'S



By Lee, Choi, Campbell, and Garner

Shipping in May from Image Comics

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image

MEET GIRTH!

GIRTH IS ™ AND © ROB LIEFELD 1994

AND FIND OUT WHY HE WANTS TO CRUSH THE NEW MEN!

ONLY IN **NEW MEN** #21

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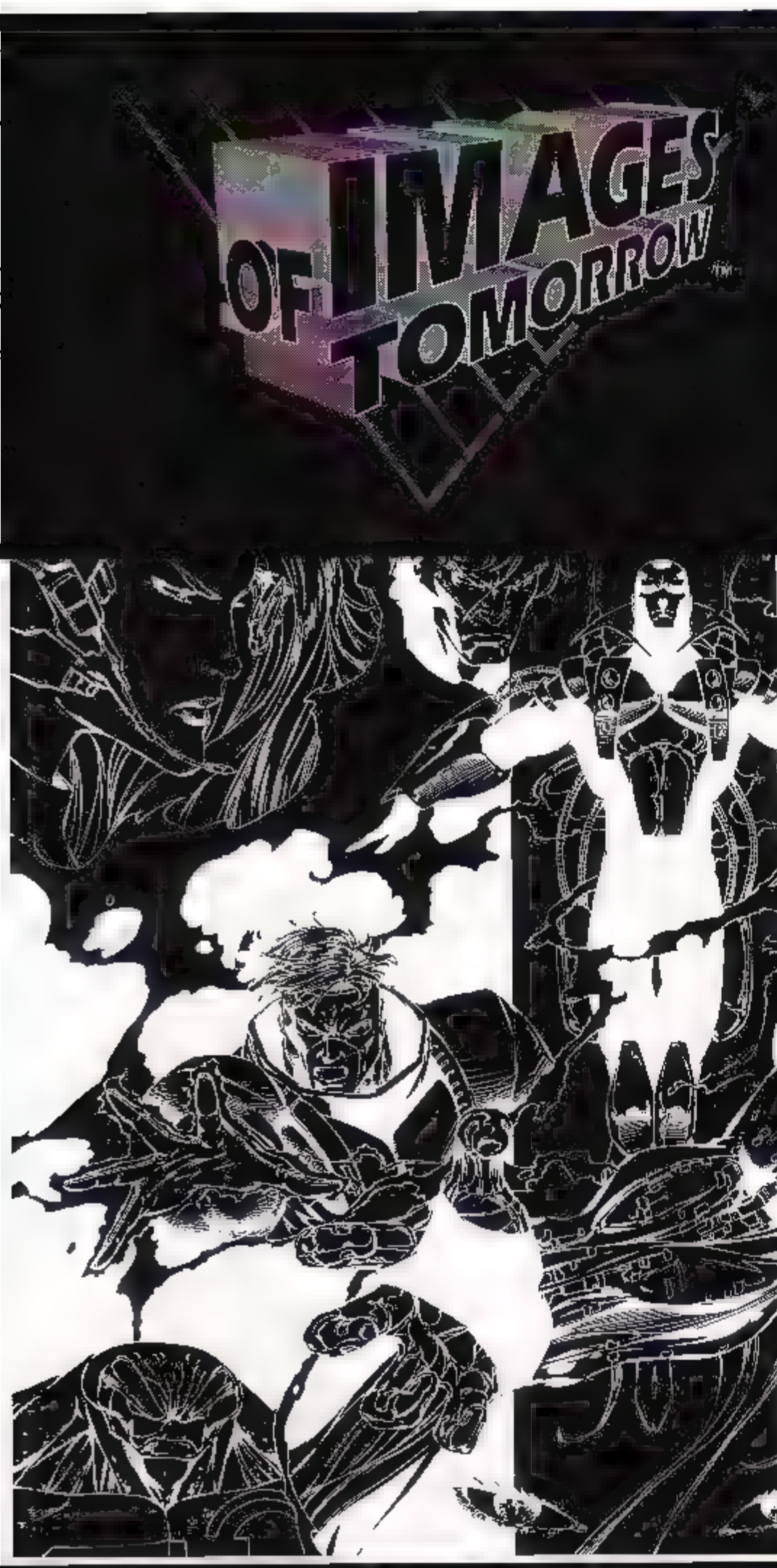
PROPHET GOES S.PLAT???

fifteen months from now...



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Spartan, their leader, is on the verge of **losing a second team.**

A madman is moments from ruling Earth.

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HE'S ON A MISSION OF FAITH...
HEAVEN HELP THOSE WHO STAND IN HIS WAY!

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PROPHET

COMICS MOST EXCITING NEW TALENT, [redacted], EXPLODES
INTO THE PAGES OF PROPHET BEGINNING IN MARCH

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& Avengers 4.00
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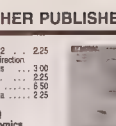

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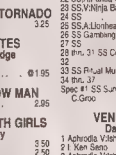

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1 'Quick and the Dead' 2.50

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1 2.50
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Dark Horse

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1 8 1/2 x 11 2.00
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4 thru 9 @1.50

WILD STARS
Vol 2 #1 1.95

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WIMMINS' COMIX
13 thru 14 @2.00

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Hero Graphics/Blue comet

1 The Hero (see Rough Raiders) 2.95

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1 Elford 1st Blade 60.00

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Heroic

1 2.95

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Renegade

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Dark Horse

1 2.50

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1 Steve Gallacci 5.50
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1 3.00
2 2.50
3 thru 9 @2.00
X mas Spec #1 V Black Hole Boo 2.95

RA
[2nd Series]

1 Down to Earth 2.25
2 RA, A.Jeremy Baker 2.25

[3rd Series]

0 2.95
1 thru. 3 A.Nino @2.95
Sourcebook #1 3.50

ZENITH: PHASE II
Fleetway

1 GMo(s) SY,Rep.2000 AD 1.95

ZOMBIE LOVE
1 4.95

ZOMBIE WAR
1 thu. 3 3.95

ZOT!
Eclipse (Prev. Color)

11 thu. 36 @2.50

A

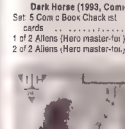
ADAMS, ARTHUR
Comic Images (1989, Comic)
Set: 45 cards 17.50

ADVANCED DUNGEONS & DRAGONS, 2nd Edition
TSR (1991, Game)
Foil Packed cards (Gold Logo)
Set: 746 cards, gold logos 500.00
pack, Series I, ... 4.00
pack, Series II, 16 cards . . . 2.50
Factory Set (Silver Logo)
Set: 750 cards 40.00
Diamond Insert Set, uncut . . 3.50

1992 SERIES
TSR (1992, Game)
Foil Packed cards (Gold Logo)
pack, Series I, 16 cards . . . 1.00
pack, Series II, 16 cards . . . 1.00
Factory Set (Silver Logo)
Set: 750 cards 24.95
Toy Fair promo pack & wrapper5.00

1993 SERIES
TSR (1993, Game)
Factory Set
Set: 24.95
Promo 6 card sheet 3.50

ALIENS
Dark Horse (1993, Comic)
Set: 5 Comic Book Check list cards 5.00
1 of 2 Aliens (Hero master-foil) 1.00
2 of 2 Aliens (Hero master-foil) 1.00



ANIA
Comic Images (1993, Comic)
Ebony Warrior Promo card . . 2.50
Set: Cancelled but insert cards printed
Chromium cards
C1 Ebony Warrior (Eric Griffin art) 5.00
C2 Heru, Son of Ausar (Roger Barnes art) 5.00
C3 Tumer (Eric Griffin art) . . 5.00
Spectrascope cards
S1 Zwanna, Son of Zulu (Nabil Hage art) 5.00
S2 Turner (Eric Griffin art) . . 5.00
S3 Purga (Roosevelt Pitt art) 5.00

Set: 44 cards # w/A 180.00
Card: 4.50

BATMAN DELUXE
Topps (1989, TV)
(Reissue: 1966 Series #1, #2 & #3)
Set: 143 cards, boxed 25.00

BATMAN
Topps-Series #4 (1966, TV)
Riddler Backs, Real Photos
Set: 38 cards, (photos) . . . 210.00
Wrapper 20.00
Topps-Series #5 (1966, TV)
"Bat Laffs, Real Photos"
Set: 55 cards (color) 65.00

BATMAN:
THE ANIMATED SERIES
Topps (1993)
Set: 100 cards 20.00
Pack, 10 cards 1.25
Vinyl Mini-Cell, 6 diff, each 10.00
Prototype card, Advance . . . 2.50
Prototype card on promo sheet 3.00
Manbat promo card 4.00

Series II (Topps 1993)
Set: 90 cards 17.50
Vinyl Mini-Cells, 4 diff, each . 8.00+
Promo card sheet 2.00
Catwoman/Batman promo card 2.00

BATMAN (MOVIE)
Topps-Series #1 (1989, Movie)
Set: 132 cards/22 stickers 25.00
Collector's factory set, boxed with 11 bonus cards . . 30.00

Topps-Series #2 (1989, Movie)
Set: 132 cards/22 Stickers 20.00
Collectors factory set, boxed with 11 bonus cards . . 27.50

BATMAN RETURNS
Topps (1992, Movie)
Set: 88 cards plus 10 sticker cards 15.00
Pack: 8 cards, 1 sticker . . 1.50
Promo Cards
Dark Knight Returns (bruce back) 4.00
Rear of the Batmobile (white back) 3.50
Topps Stadium Club (1992, Movie)
Set: 100 cards 30.00
Pack: 15 cards 1.75
Promo Cards
Batman (wh te back) 5.00
Batmobile (blue back) 4.00
2 card promo sheet 4.00

BATMAN RETURNS
Zellers (Canadian 1992, Movie)
24 card set 5.00

BEAVIS & BUTT-HEAD
MTV (1994)
Promo card as card . . . . . 1.50+

BEST OF BYRNE, THE
JOHN BYRNE
Comic Images (1989, Comic)
Set: 45 cards (JBy art) 12.00

B

BATMAN
Topps Series #1 (1966, Comic)
Set: 55 cards 200.00
Card: 4.00
Topps-2nd Series (1966, Comic)
Set: 44 cards # w/A 160.00
Card: 4.00
Topps-3rd Series (1966, Comic)

C

CAPTAIN AMERICA
50TH ANNIV.
Comic Images (1990, Comic)
Set: 45 cards 12.00

COMICS FUTURE
STARS '93
Majestic Entertainment

(1993, Comic)
Set: 100 cards 12.00
Litho Foil "Hot Picks" HP1-HP8, 8 different, each 7.50
Star Player SP1-SP5 5 diff each 6.00
MVP card Snake 15.00
Promo cards 3 diff, each . . 3.00

CONAN
Comic Images (1992, Comic)
Set: 90 Chromium cards (plus 10 variant cards:37,44,51,58,62, 64,65,67,69,82) 30.00
Pack: 7 cards 2.00
Prism Cards each 9.00
Chromium promo card (JJL art) 7.50

CONAN THE BARBARIAN
Comic Images (1988, Comic)
Set: 50 cards 12.00

CREATORS UNIVERSE
Dynamic Entertainment (1993)
Set: 100 cards 17.50
Pack: 6 cards 1.50
Checklists CL1-CL5, ea. . . 2.00
Bonus Cards
SD1 Intrepid (Dru art) 10.00
SD2 Enigma (MZ/DM art) . . . 6.00
SD3 J S Marshalls (CHm art) 10.00
SD4 Power & Glory (HC art) 10.00
FF1 Syvr (NKu art) 10.00
FF2 Tartan (JKu art) 10.00
FF3 Sgt. Major Acre (AKu art) 10.00
SG1 Hellstrock (JaL art) . . 12.50
Promo cards
Stronghold promo (BPe art) . 2.00
Red Ine promo (AKu art) . . 2.00
Warhorse promo (JuN art) . 2.00
The Silencer (SR art) 1.50
P1 Phenos promo (BS art) . . 2.00
P2 Sgt. Ma or Acre promo (AKu art) 2.00
P3 Blitzkrieg promo (HNg art) 2.00
Four card promo sheet 5.00
Three card promo strip (AKu,NKu,JKu art) . . . 5.00

D

DAGGERFORCE
Dagger Comics (1993)
Set: 85 cards . . . . . NYR
Gold Foil, 15 diff, each . . NYR
Scorpion Corps, Tork promo 1.00

DARK DOMINION
River Group (1993)
Set: 150 cards 17.50
Bonus Cards Level 1 8 diff 8.00
9 of 9 The Shanty (from Album) 7.00
Bonus Cards, Level 2 3 diff 9.00
4 of 4 Michael and Lorca . . 12.00
Quantum View Lens 2.50
A burn, with ashcan comic Quantum View lens for bonus cards 20.00
Michael Alexander promo card 1.00

DARK HORSE
(1991, Comic)
Set: 24 cards 5.00

DC BLOODLINES
SkyBox (1993, Comic)
Set: 81 cards 11.00
Bonus Cards 1.25
Foil-Embossed Bonus Cards
S1 The Man of Steel 15.00
S2 The Man of Tomorrow . . 15.00
S3 The Last Son of Krypton . 15.00
S4 Superboy 15.00
S5 Redemption Card 15.00
The One True Superman . . 30.00

Promo cards
N# (4 images) 4.00
P1 The Man of Steel . . . . 3.00+
P2 The Man of Tomorrow . . 3.00+
P3 The Last Son of Krypton . 3.00+
P4 Superboy . . . . . 3.00+

DC COMIC BOOK FOLDEES
Topps (1966, Comic)
Set: 44 cards 150.00
Common card 9.50

DC COMICS STRIP CARDS
DC (1987, comic)
Set: 48 cards (1-48) 20.00
8 card sheet, 6 diff, each . . 5.00
Series II (1989, comic)
Set: 72 cards (49-120) . . . 30.00
8 card sheet, 9 diff, each . . 4.00

DC COSMIC CARDS
Impel (1992, Comic)
Various artists, credited
Set: 180 cards 19.00
Pack: 12 cards 1.25
44(A) Deathstroke error card 4.00
DC Hologram Hall of Fame
DCH1 Clark Kent & Lois Lane 10.00+
DCH2 Darkseid . . . . . 8.00+
DCH3 Deathstroke the Terminator 7.00
DCH4 Flash . . . . . 7.00+
DCH5 Green Lantern . . . . 7.00+
DCH6 Hawkman . . . . . 7.00+
DCH7 Lobo . . . . . 8.00+
DCH8 Superman 11.00
DCH9 Wonder Woman 6.00
DCH10 Waverider 6.00
1 G.A. Blue Beetle 05
2 S.A. Blue Beetle 05
3 Modern Blue Beetle 05
4 G.A. Flash 05
5 S.A. Flash 05
6 Modern Flash 05
7 G.A. Green Lantern 05
8 S.A. Green Lantern 05
9 Modern Green Lantern . . 05
10 G.A. Hawkman 05
11 S.A. Hawkman 05
12 Modern Hawkman 05
13 G.A. Shazam! 05
14 S.A. Shazam 05
15 Modern Shazam! 05
16 G.A. Superman 35
17 S.A. Superman 35
18 Modern Superman 35
19 G.A. Wonder Woman . . . 05
20 S.A. Wonder Woman . . . 05
21 Modern Wonder Woman . . 05
Promo Set, 5 cards 10.00
Deathstroke the Terminator 2.00
Flash 2.00
Green Lantern (MBr art) . . 2.00
Superman (JOy art) 3.00
Wonder Woman 2.00
Checklist A 10
Checklist B 10

DC COSMIC TEAMS

SkyBox (1993, Comic)
Various artists, credited
Set: 150 cards 18.50
Pack: 8 cards 1.25
Holograms
DCH11 Captain Marvel . . . . 6.00+
DCH12 Hawkman . . . . . 6.00+
DCH13 Lobo 6.00
DCH14 The Spectre . . . . . 7.00+
DCH15 Superman . . . . . 6.00+
DCH16 Swamp Thing . . . . . 6.00+
Promo cards
Proto cards 34-36, set 3.00
Proto card 62 . . . . . 2.00
Deathstroke Promo Card . . 2.00
Dragonmage Promo Card . . 2.00
Catspaw Promo Card 2.00
Doom Patrol Promo Card . . 2.00

DEATHMATE
Upper Deck (1993, Comic)
Set: 110 cards 17.50
Pack: 8 cards 1.50
Transitions Cards (1 12)
T1 Sting (MLe art) 5.00
T2 Soft Cure (MLe/Aulio) . . 5.00
T3 Archer (MLe/Aulio) 5.00
T4 Perp (MLe/Bolinger) . . . 5.00
T5 Ax (MLe/JP) 5.00
T6 Shadowcat (MLe/JP) . . . 5.00
T7 Master Darque (MLe/AuSc) 5.00
T8 Sandra Darque (MLe/Aulio)5.00
Players of Deathmate (1.18)
Lithogram (1:30)
P1 A love to end all time (AuLo) . . . . . 8.00+
P2 Darque Night (/Aulio) . . 8.00+
P3 Pists of Blood (/JP) . . . 8.00+
P4 Crossed Blades (/Ryder) . 8.00+
P5 Raw Power (/Aulio) . . . . 8.00+
P6 Geomancer's Strike Team 8.00+
Lithogram (1:90)
D1 Cassandras: Magnus . . . 20.00
D2 Cassandras: Battlestone . 20.00
Promo card (MLe B.)
Upper Deck 3.00
Promo card (Le SW) Topps . 3.00
Oversize promo card, Upper Deck 2.50

DEATHWATCH 2000
Classic Games (1993, Comic)
Set: 100 Cards 15.00
Pack: 8 cards 1.75
Superhero cards (NA art.)
Shaqie le O'Neal 35.00
Manon Rheaume 15.00
Ken Griffey, Jr 15.00
Hybrid Cards: (NA art)
HC1 Highperion 13.00
HC2 Sheath 13.00
HC3 Cyclone 13.00
HC4 Mite 13.00
HC5 Gymcrack 13.00
HC6 Horror 13.00
HC7 Sparring Partner . . . 13.00
Jacquarundi (NA autograph card) (1:519) 80.00
Promo cards
Promo Sheet (4 card) 5.00
PR1 Desperate Rescue 2.00
PR2 Escape from Death-Jaws 2.00
PR3 Inches From Death . . . 2.00
PR4 Lth Kasil 2.00
PR5 Valoria the She Bat . . . 3.00
See Also: Continuity Comics
Jumbo Pack Trans cards (NA art)
Set: 20 prism cards 40.00
BC1 Hyperion Faces Extinction! 2.50
BC2 Silver Streak's Horror! . 2.50
BC3 Dinosaur Mil tary . . . 2.50
BC4 Mite Debugged! 2.50
BC5 Sparing Ting's Incendiary Rockets! . . 2.50
BC6 Armor Faces The Elusive Dragon 2.50
BC7 Armor Attacks! 2.50
BC8 The Centra Core! 2.50

W idC A.T.S #4 10.00
8 Whilce Portacio's *Wetworks* (from Wizard #16) . . . 2.50
Dealer's gold card . . . 10.00
9 Rob Liefeld's *Santa the Barbarian* (from Wizard #17)2.00
Dealer's go d card 10.00
9(b) Jim Lee s *Hooy Daye* (from Wizard #17) 2.00
Dealer's gold card 10.00
(9c) Todd McFarlane's *Santa Todd* (from Wizard #17) 1.00
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2 Sam K eith s *The Maxx* (from W zard #19) 2.00
Dealer's gold card 10.00
Australia variant card . . 8.00
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9a Unmasked variant card . . . 2.50
9 Marc Silvestri's *Stryke Force* (from Wizard #26) 2.00
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Christmas Eve in Brooklyn chromium (JP art) . . . 1.50
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Jim Lee art
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1 Beast 35
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3 Havok 20
4 Iceman 15
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6 Nightcrawler 20
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8 Wo lsbane 15
9 Stryn 15
10 Lockhead 15
11 Professor X 25
12 Psylocke 30
13 Dom no 20
14 Storm 30
15 Meggan 15
16 Feral 20
17 Cyc ops 50
18 Gambit 75
19 Cable 75
20 Archangel 65
21 Banshee 25
22 Shadowcat 10
23 K ylu n 15
24 Jean Grey 50
25 Colossus 60
26 Warpath 30
27 Po aris 20
28 Boom Boom 10
29 Jub lee 15
30 Shatterstar 30
31 Strong Guy 15
32 Captain Britain 15
33 Forge 20
34 Multiple Man 20
35 Gu ckslver 15
36 Rogue 45
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59 Warwo ves 50
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63 Sa ron 15
64 Saturnyne 15
65 Toad 15
66 Shadow King 20
67 White Queen 15
68 Mesterm nd 15
69 Deathbird 20
70 Lady Deathstrike 25
71 X-Men Gold 50
72 X Men Blue 50
73 X Factor 50
74 X-Force 25
75 Exca bur 25
76 Hel l re Club 25
77 Mutant Liberation Front 25
78 Brotherhood of Evil Mutants 10
79 Upstarts 25
80 Technet 10
81 Sunspot 25
82 Dark Phoenix 25
83 Longshot 35
84 Mejkir 15
85 Dazz.er 10
86 Starjammers 20
87 Imperia Guard 10
88 L anda 15
89 W h D
90 Roma 10

Danger Room
91 Nightcrawler 15
92 Archangel 15
93 Storm 15
94 Gambit 45
95 Wolverine 45
96 Shatterstar 15
97 Cyclops 20
98 Cable 45
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X-H 5 X-Men 12.00
Magneto (Advance promo) 8.00+
Jim Lee signed card w/stamp 75.00
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Gold Foil-Stamped: 30 Years
G-1 Cable 7.00
G 2 Cyc ops 5.00
G-3 Juggernaut 5.00
G-4 Magneto 6.00
G-5 Professor X 5.00
G-6 Rogue 6.00
G-7 The Sentinels 5.00
G-8 Storm 5.00
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Holograms
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H-2 Magneto 10.00
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H-X Wolverine 3-D 80.00
Juggernaut Prototype card . 4.00
Unfinished common cards 25
5 Cable 75
9 Colossus 40
10 Cyclops 35
11 Domino 25
12 Gambit 75
13 Jean Grey 35
20 Nightcrawler 25
21 Phoenix 25
24 Psylocke 30
29 Shatterstar 30
36 Wolverine 70
40 Bishop Vs. Fitzroy 30
49 Wolverine Vs. Omega Red . .30
52 Wolverine Vs. Sabretooth .50
53 Sabretooth Vs. Wolverine .50
60 Brood 25
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P3 D efiant 11.00
P4 Shaft 11.00
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ZEN INTERGALACTIC NINJA
Maxx Cards (1993)
Set: 65 cards & 35 chromium cards . . . . NYR
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Zen Trading Cards promo (SK art) 5.00
Zen 0 promo, blue green . . . 4.00
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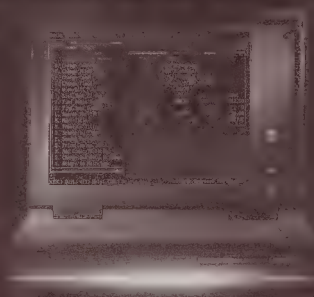

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Dateline Metropolis: The Scoop on Superman

by Neil A. Hansen

Superman is once again among the top of the comics heap. Ever since the recent "Death of Superman", "World Without A Superman", and "The Reign of the Supermen" storylines, the Superman titles have consistently appeared in the direct sales Top Twenty lists of comic book orders.

The successful debut of the next generation of Super-titles (*Superboy*, *Supergirl* and *Steel*) serve as an indication that the Superguy's "Reign" will continue. In the wider market, the popularity of the Man of Steel is also boosted by the ABC television series, *Lois and Clark: The New Adventures of Superman*.

While Superman can't be killed off again unless the situation is permanent, DC Comics has plans to maintain the current interest in the Last Son of Krypton with anniversaries, one-shots and major company crossovers.

Superman vs. Doomsday: Round II

Traditionally, the Superman titles (*Superman: Man of Steel*, *Superman*, *Adventures of Superman* and *Action Comics*) have always appeared on a weekly book-to-book continuity, but the new *Superman/Doomsday: Hunter/Prey* is premiering in a three issue prestige format mini-series outside the regular continuity. Writer/artist Dan Jurgens (along with inker Brett Breeding), whose story and art on *Superman* #75 first had the Man of Tomorrow killed by the deadly Doomsday, jumped at the chance to resolve the Doomsday situation once and for all.

"It was for a couple of reasons," Jurgens explained. "One: I was the principal creator of Doomsday, and two: it was a story I wanted to tell. I wanted to just actually do the origin of Doomsday as kind of a side project rather than always weave these things into the book on a weekly basis. Sometimes, from a writing standpoint, it's nice to write a project from beginning to end, an entire story."

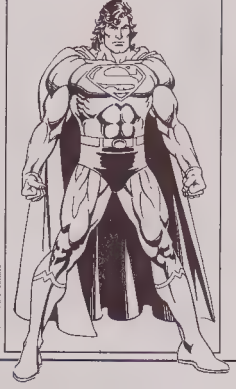
However, how the origin of Doomsday was to be handled took a different turn than Jurgens initially intended.

"One thing led to another, and it became the rematch at the same time," said Jurgens.

The upscale format also enticed Jurgens to do his level best to keep up the interest in Doomsday.

"I wanted to tell a story where we could pull out all the stops," Jurgens pointed out, "and get some better color, reproduction, things like that."

The basic plot of the mini-series concerns Superman seeking to find the monster, learn his origin and put an end to him, once and for all.



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"It's basically to show you the beginning and end of Doomsday," said Mike Carlin, DC executive editor who handles the editorial chores on the Superman titles.

"The story starts out when Superman becomes concerned here on Earth not so much with the fact that Doomsday may still be alive," Jurgens revealed, "but Doomsday or more like him may be out there somewhere. He knows that the Cyborg threw Doomsday out into space, but as far as [he was] concerned, Doomsday is still dead, although at one point, he realizes he *came back* from the dead. Can *Doomsday*? He doesn't know; he knows absolutely nothing about this creature. For all he knows, there is an entire planet of Doomsdays out there somewhere. Superman knows he has to become a hunter and he goes out there to search out Doomsday."

On his quest for Doomsday, the Man of Steel encounters other friends and enemies from the DC universe.

"The storyline takes him out to Apokolips," Jurgens disclosed. "We know that Doomsday is alive. He was laughing at the end of *Superman* #78. Superman doesn't know that Doomsday shows up on Apokolips. That's where the story involves Darkseid. Ultimately, it's Waverider that comes into it and clues Superman in on Doomsday's origin. Also on Apokolips, another Superman bad guy rears his ugly head, and that's the Cyborg."

(Darkseid is the ruler of Apokolips and tightly connected to both the DC New Gods and Superman mythos. Waverider first appeared in the DC crossover book prologue: *Armageddon 2001* #1. The Cyborg was the first villain Superman fought after his resurrection during the "Reign of the

The cover of *Action Comics* #700.
Superman © DC Comics, 1994

Supermen" sequence which also introduced new Superman family members Superboy and Steel.)

Jurgens also intends to explore the psychology of Superman in facing the one menace that killed him.

"We focus on fear a little bit with Superman," Jurgens explained. "Since I've been working on him, we've never dealt with the idea of Superman being afraid of anything or anyone. If anything, Superman has always been afraid of his awesome responsibilities, but in this one, the idea [is] of him going up against a creature who is perfectly capable of killing him, who in fact did."

In retrospect, this is a contrast to the characterization of a freewheeling character who enjoys flying around. According to Jurgens, this aspect is epitomized by the longer hair Superman emerged with at his resurrection. The change occurred said Jurgens, "when I was drawing *Superman* #81 which takes place after *Superman: Man of Steel #25*. I drew the first two pages of *Superman* #81 and just plain gave him long hair. I sent the two pages, kind of expected they'll just take a breath and ink him with short hair. I thought it was a symbol he had been gone for a while. They liked it so we decide to keep it. It's fun to do Superman with a different attitude, which is suggested by the long hair."

"We've had some negative response from people who want to see the old Superman back," Jurgens continued. "We've also had very positive response from people who see him as more updated, more of a freewheeling character which is what we wanted to come out of his death. This Superman enjoys flying, doing the loop-de-loop in the sky. The old Superman didn't do that."

According to Jurgens, the storyline takes place between the "Reign of the Supermen" storyline and the events leading up to *Action Comics* #700. However, the storyline won't be acknowledged in the Superman books in the imediate future.

"One of the problems is that as a prestige project, it's going to be available on the direct stock," revealed Jurgens. "It's not available on the newsstands yet. Some day, there will be a format where it shows up on the newsstand, but because of that, I hate to come out and have Superman refer on page 110, 'Well, I whipped Doomsday,' and then not have half the readers understand what he's talking about."

"It won't cross over into the books, but it will be contemporary," added Carlin. "It's in the year 1994."

Superman/Doomsday: Hunter/Prey premieres in April

Action Comics #700: The Fall of Metropolis

Also in April is the special 700th issue of *Acton Comics*. The issue starts a story arc in the Superman books entitled "The Fall of Metropolis" where Lex Luthor's villainy is revealed to the world. As current readers know the current Lex Luthor, publicly acknowledged as the original Luthor's son, is actually a clone of the original Lex Luthor Because of the events that have now been occurring, his relationship with the shapeshifting Supergirl becomes estranged.

"There's some ailment that's plaguing all the clones in the DC universe with the exception of the Guardian and Dubbilex," said *Action Comics* writer Roger Stern. "It's also

affecting Lex. It's putting the big hurt on him. His hair is rapidly starting to fall out and he's rapidly aging. He's not too happy about this. He's trying all sorts of remedies. Most people don't know the shape he's in because he's been hiding away on one pretext or another, and talking to people via television and other things he can manipulate."

While Superman solves his current runaway powers situation, Luthor covertly initiates a full-scale war between the Underworlders (an underground race of genetically created misfits living in the sewers of Metropolis), the Cadmus Project (which specializes in cloning and genetic engineering), the Metropolis Special Crimes Unit and Team Luthor.

"Lex has decided that Cadmus is responsible [for his affliction]," revealed Stern. "He's secretly arming the Underworlders with Lexcorp munitions to attack Cadmus. Superman gets involved in that."

Lois Lane tries to find out the truth about Luthor.

"Everything is going full force because Lois has been working on exposes with Lexcorp," Stern related, "insurance manipulations and corruptions which never seem to quite reach Lex, but she's suspicious. She [eventually] finds out that Lex *is* his father and that this whole scheme [of acting as his own son] is something of a sham."

However, Lois' life becomes a living hell during her Luthor investigations.

"She's gathering the evidence on this," Stern explained, "but there's a bug on her computer, which is a Lexcorp computer, and Lex finds out about it. He proceeds to wreck her life as much as possible. He manipulates her story, totally destroying her credibility. She's fired from the Planet."

"Then, the final bit of evidence that Lois needs comes into play," Stern continued. "She has this source named Deep Quote. Deep Quote has all the evidence she needs. The Daily Planet is being run directly from a printing press across the river. Jimmy [Olsen] and [new Planet reporter] Ron Thorpe are running all over Metropolis to track leads. We have Superman, Supergirl and Superboy going after Lex."

"Then it gets bad for Metropolis," Stern added.

Mike Carlin warned that there would be a change in Luthor, "but has nothing to do with anything you've ever seen Luthor change into before."

Action Comics #700 is met with mixed feelings. While Carlin plans new events in the life of the Man of Steel (including a surprise wedding sequence in the same issue drawn by Superman veteran Curt Swan), Roger Stern is leaving as Superman biographer after six years, known not only for his long run, but as the author of *The Death and Life of Superman* by Bantam Books published in 1993. Following Stern will be Spider-Man writer David Michelinie.

"I want to take some time off, put my feet up and figure out what I want to do next," concluded Stern. "I want to leave before I get burned out on the character."

Crisis in the Dakota Universe

Following the "Fall of Metropolis", another major event occurs with the Superman family of characters as for the first time, the DC characters meet the heroes from Milestone's Dakota universe.

The idea of this one-time event was initiated at a comic convention in Bangor, Maine.

"Some of our guys and some of the Superman guys were getting kind of social," related Matt Wayne, editor of Milestone's *Icon*, "and they kicked it around. Next thing we knew, [Mike] Carlin, Dwayne [McDuffie] and Denys [Cowan] were kicking it around to see how it might happen."

"It's how the DC universe and the Milestone universe have merged and the villain that is formed from the merger," said Mike Carlin.

The impact of the storyline is reminiscent of the old DC summer crossovers where the Justice League and the Justice Society would team up to save both of their universes, but with many unique twists. The major player is a new character named Fred Bentson.

"There is a character who lives in both universes," Wayne said. "He goes to sleep in Dakota and wakes up in Metropolis; goes to sleep in Metropolis and wakes up in Dakota. [He's] a postal worker in his thirties who has never slept in his life, and is starting to flake out a little bit. As he flakes out, both universes are going to flake out with him."

Surprisingly, the crossover was not too difficult to coordinate, considering that both sets of books are produced by different companies.

"The way it happened is that our writers and their writers sat down in a room," said Wayne. "The two editorial groups said, 'These are the books that are going to be involved.' We tried to come up with something that would be 14 issues long. We knew that Superman and Icon would have to fight, apparently because that was the single piece of original art liked the most, although it's by no means going to be the typical 'Who are you? I don't know. Better fight to find out.'"

Besides Superman facing Icon, Superboy will meet Static and Rocket and Steel will meet Hardware. Also included will be the Blood Syndicate which seems to act as an unknown entity.

"The Blood Syndicate is going to Metropolis which has recently been reduced to rubble," said Wayne. They're either going to aid or hinder the rescue efforts going on there, depending on how you look at it."

The storyline starts with *Superman: Man of Steel* #35, crosses into the core Milestone books (*Icon*, *Static*, *Hardware* and *Blood Syndicate*) and also into *Superboy* and *Steel*. At the end of the first seven books, it dips into the one-shot *Worlds Collide*, which causes a skip month for *Static*. (The one-shot will have a direct edition complete with vinyl clings a la the direct *Superman: Man of Steel* #30.) *Worlds Collide* evolves Fred Bentson into the super villain, Rift. The storyline then runs through six more comics before it ends in *Static* #14.

"They do end up partially defeating him, but I'm not going tell you the cost," Wayne hinted.

Though Wayne acknowledges that the crossover will be mutually beneficial for both DC and Milestone as potential new audiences will pick up the books after the crossover ends, this crossover will not be a regular annual thing nor will Milestone push the crossover idea with other companies.

"We have to establish who we are," Wayne commented, "and what we are doing more than trying to get Spawn in here. A lot of fans have said, 'Once you start crossing over with big story arcs, you're forced to follow every couple of months.' Then there isn't any individual identity to a title. It becomes much more of a task to follow the books they like. We don't want that to happen."

Lois & Clark: The New Adventures of Superman

The newest incarnation of the Superman legend premiered on ABC-TV on September 12, 1993. Called *Lois & Clark: The New Adventures of Superman*, the show was dedicated to updating the mass media version of the Man of Steel to fit the 1990s. Using Teri Hatcher and Dean Cain as the stars, the series' concept is romantic action/adventure with comedic overtones concerned with the longest running romance in American folklore. In fact, the show is set during the first year of Superman's career.

The creator of the show, executive producer Deborah Joy LeVine, wanted to modify the legend to work better as an adult series.

"In the comic books and the features, the main thrust is that Superman arrives in Metropolis to fight for truth, justice and the American way and takes on a disguise as a mild mannered reporter," explained LeVine in a press conference last summer.

"In our version of the show," she continued, "what we really have is a young man by the name of Clark Kent who really wants to live a normal life, even though he did come from another planet who does, in the course of the pilot [originally aired on its premiere date] finds a disguise for himself, in the Superman outfit, so that when he needs to, he can help people."

"What we're trying to do," said Cain in the same press conference, "is contemporize a lot of the stories and a lot of the ideas, as such and make them so that the kids and people today can relate a bit more closely to some of the things in the past."

"If you look at some of the old shows and stuff they were - I don't want to say sexist, but if you back in the '50s, it's just a whole different time," continued Cain. "We're taking and addressing issues that happen today."

LeVine used the Superman comics from 1986 onward as source material.

"She read our whole run up until last year," said Mike Carlin, "and I send her copies every week so she has the material clearly for their medium."

Oddly enough, the marketing target audience for the prime time series is aimed at women from ages 18-34, something unexpected with the lead character in tights, someone who is associated more with male heroic fantasy.

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The cast of *Lois & Clark: The New Adventures of Superman*.

"Most TV prime-time is aimed at women," said Neil Schubert, Warner Brothers publicist. "It was never devised as a sci-fi show. It was meant to be a character driven show like *Moonlighting*."

The format has gained moderate success, considering the competition against the long running CBS-TV show, *Murder She Wrote*.

"We've been beating *Seaquest* [on NBC-TV] since after the premiere," Schubert said.

Celebrating the ABC television series, DC is producing a 144 page paperback reprint that ships in May collecting the most representative stories from the modern Superman comics. Included are stories from *Man of Steel* #2, *Superman Annual* #1, *Superman* #9 and 11, *Action Comics* #600 and 655 and *Adventures of Superman* #445, 462 and 466.

Carlin chose the stories with DC reprint editor, Bob Kahan. "They're not superhero festivals," said Carlin. "You won't see Green Lantern and people like that running through the stories. It's purely Metropolis stuff."

Finally, Jurgens doesn't see any loss of momentum on the Superman titles.

"We've obviously been working on plotting the Superman books way in advance of where we are going," Jurgens said. "We know where we are going beyond *Action* #700. I feel that we have some really good stuff that will propel us towards *Superman* #100."

The Life and Times of

THE KING OF COMICS

by Ron Goulart

His real name was Jacob Kurtzberg and he was born in 1917 on New York's Lower East Side. It was a rough place to grow up and Kirby, a lifelong movie buff, called it "Edward G. Robinson territory." One of the positive things the place gave him was "a fierce drive to get out of it. His earliest escapes were fantasy ones, aided by the movies and the adventure novels - Edgar Rice Burroughs and H. G Wells were his favorites - that he devoured

Kirby was drawing from childhood and sketched his first cartoons for the weekly newsletter of a club for the underprivileged. In 1935, he was hired by the Fleischer animation studios, then located on Broadway in Manhattan, and worked as an inbetweener on the *Popeye* cartoons. "The pay was steady, the work was lousy," he recalled. "You sat at a table surrounded by rows and rows of other tables, 300 people. I thought of my father's garment shop. And I thought of Chester Gould breaking the mold with *Dick Tracy,* and my idol, my art school, Milton Caniff with *Terry and the Pirates*. I got impatient."

By 1937, his impatience had taken him to a shoestring syndicate called Lincoln Features, run by a third rate cartoonist named H. T. Elmo. This outfit supplied strips and panels to several hundred small-town weekly newspapers. Kirby turned out political cartoons, true fact panels and an assortment of comic strips. Some were drawn in an imitation Alex Raymond fashion, others in a rough version of the later Kirby style. Among them were the adventure strips *Detective Riley, Cyclone Burke* and *The Black Buccaneer* and the humor strips *Socko the Seadog* and *Abdul Jones*. They were drawn in daily strip format, even though they ran only once a week. To a couple of the features, he signed the name Jack Curtiss.

He used the Jack Curtiss alias and two other pen names, when he broke into comic books. His earliest work appeared in *Jumbo Comics* in the summer of 1938. Originally a tabloid-size publication, this Fiction House title was packaged by the shop run by Jerry Iger and Will Eisner. Kirby drew *The Count of Monte Cristo, The Diary of Dr. Hayward* and *Wilton of the West*. At about the same time, for Robert Farrell's low budget Associated Features Syndicate, he drew a strip entitled *The Lone Rider*. It was obviously inspired by the successful radio hero, The Lone Ranger, and the young artist used the somewhat dashing pen name of Lance Kirby. In 1940 he combined two of his earlier aliases and became Jack Kirby from then on.

From the late 1930s on, Kirby concentrated on comic books, since the pay was better. He drew one more comic strip in 1940, however, doing a *Blue Beetle* daily for several months. The Beetle was a leading character in the Fox line of comic books, for whom the young Kirby briefly turned out such back of the book features as *Wing Turner* and *Cosmic Carson*. While his earliest comic book work was done alone, Kirby's best known features of the 1940s were in collaboration with Joe Simon, an editor-artist he'd first met over at the Fox offices. The team usually worked with Kirby pencilling and Simon inking, or at least supervising the inking when the work load got too heavy. Simon, Kirby's senior by two years, also handled the business end of things.

They first worked together on the Blue Bolt, a superhero who flashed into view in the first issue of, appropriately enough, *Blue Bolt* (January 1940). Simon had created the blue clad hero and drew the origin story himself. Kirby came aboard as penciller with the second issue. Even then Kirby's work was energetic, hyperactive and unlike anything else in comics. He and Simon left the feature after the tenth issue of the magazine.

Branching out, the team began to appear, often only briefly, all over the growing comic book field. They came up with the origin story of the crimson - costumed crimefighter Mr. Scarlet for *Wow Comics*, produced two episodes in the career of the costumed hero the Black Owl for *Prize Comics*, created Marvel Boy for *Daring Comics* and drew exactly one story about this Timely superteen. For Timely's more successful *Marvel Mystery Comics* they crafted the Vision, who began in #13 (November 1940). This unearthly crusader appeared out of smoke to do battle with werewolves, witches, devil worshippers and similar supernatural antagonists. All of these stories were filled with Kirby's cinematic staging and bangup action.

Kirby had realized quite early in his career that he was working in a medium that differed from that of the newspaper strip, that he wasn't telling stories in small daily doses. He almost always had from eight to twelve pages and plenty of room. He began breaking up his pages in new ways, introducing dynamic layouts and sometimes tossing in a splash panel that stretched across two pages. And he always emphasized action. "I had to compete with the movie camera," he said. "I tore my characters out of the panels. I made them jump all over the page."

Among the other characters the duo worked on were Captain Daring, Mercury and the original Captain Marvel. Substituting for C. C. Beck, they produced the first issue of *Captain Marvel Adventures* in a somewhat uncharacteristic cartoony style. Late in 1940 Simon and Kirby came up with one of the most successful comic book characters ever - Captain America. The

greatest superpatriot of them all, Cap made his debut in *Captain America #1* (cover dated March 1941). Up until that time the only characters who got comic books of their own first had to have a successful tryout elsewhere - Superman in *Action Comics*, Batman in *Detective Comics* and the Human Torch in *Marvel*.

"Captain America was created for a time that needed noble figures," Kirby once explained. "We weren't at war yet, but everyone knew it was coming. That's why Captain America was born; America needed a superpatriot." As to their hero's appearance, Kirby said, "Drape the flag on anything and it looks good. We gave him a chainmail shirt and a shield, like a modern-day crusader. Cap and his young sidekick Bucky teamed up against the "vicious elements who seek to overthrow the US government!" Chief among those vicious elements was the Red Skull, a Nazi agent who wore a crimson death's-head mask and was to Captain America and Bucky what the Joker was to Batman and Robin. When not battling enemies of democracy the star spangled team ran into some rather spooky foes, including a phantom hound, Oriental zombies, the Hunchback of Hollywood, the Black Talon and the Black Witch. As comics historian Mike Barson has pointed out, these early horror tales were "a crazy combination of 1930s movies, pulps and detective fiction."

For the initial issue of *Captain America*, Simon and Kirby, with considerable help from their crew of assistants, produced four adventures of Cap and Bucky. For good measure, they also did an adventure of Tuk the Cave Boy and Hurricane (who had been known as Mercury during his single appearance in the only issue of Timely's *Red Raven Comics*). The two of them only stuck with their superpatriot for ten issues before they were lured over to the DC stable

It was for Detective Comics, Inc. that Simon and Kirby did some of their most impressive work of the Golden Age. They took over the established Sandman with #72 of *Adventure Comics* (March 1942) and rejuvenated him into a star character. Making use of the flamboyant splash panels and lively layouts Kirby had perfected for Captain America helped push the character to the top. Emphasizing the Sandman's association with sleep, they concocted stories that made use of dreams and nightmares. Also for *Adventure*, Simon and Kirby converted the plainclothes Manhunter into a red-costumed hero. They did some striking work on the feature and even drew the former backup character on three covers

For *Detective Comics*, Batman's home base, they created their most popular kid gang, the Boy Commandos. The group first appeared in #64 (June 1942). Unlike many of the boy heroes of World War II, they were directly involved in combat overseas and fought against the Axis forces in both Europe and the Pacific. Originally numbering four teenagers, the gang was international in makeup and consisted of Alfy from England, Jan from Holland, Andre from France and Brooklyn from America. Their mentor was Captain Rip Carter, the leader of "an outfit of tough commandoes" and the boys were described as "company mascots". Carrying on with the usual lively and audacious layouts, Kirby did a vigorous job in pencilling the feature. He and Simon mixed action, some humor and even a touch of fantasy into their stories - managing to get in their war yarns such elements as the predictions of Nostradamus, Egyptian mummies and ghosts. Simon and Kirby went into the service themselves and abandoned the boys in 1943, but returned to them for a spell just after the end of World War II.

Combining two of their favorite themes, the team came up with the Newsboy Legion for DC's *Star Spangled Comics*. Starting with #7 (April 1942) of the faltering title, the new Simon-Kirby feature introduced a gang of feisty and courageous street kids who lived in Suicide Slum. They tangled with sundry hoods and saboteurs, looked after by a moonlighting beat cop who dressed up in a blue and gold uniform and called himself the Guardian. - Kirby, aided by Simon, also turned out every *Star Spangled* cover from #7 through #40.

After the war, the two resumed their association. For Harvey they did *Stuntman*, the first issue of which appeared in the spring of 1946. The second and final issue showed up two months later. This was another costumed hero feature, handsomely drawn and displaying more humor than Simon and Kirby had hitherto used. They also used some impressive double-page splash panels. Simon has said, "Kirby and I thought we did some of our best on the comic books we provided for Harvey." Unfortunately, the immediate postwar years were not a good time for costumed crimefighters. Furthermore, there was a glut of new titles. "Bundles were refused, unopened," explained Simon. The Simon and Kirby titles were cancelled. Even less successful was another kid gang title, *The Boy Explorers*, which lasted just one issue.

Joe Simon, fortunately, had a few other ideas. One of them turned out to be the most successful venture he and Kirby worked on together. While he was serving in the Coast Guard, Simon "felt

there should be an adult comic," since so many "adults, the officers and the men and the people in time were reading comic kid comic books."

Simon drew up some sample title pages and a sample cover he called *Young Romance*. The reason he picked love for the first adult category was simple – "It was about the only thing that hadn't been done." When Kirby saw the stuff, he "loved the idea." The two men wrote, drew and packaged an issue and took it to the Prize Group, who were publishing *Prize Comics*, *Headline Comics* and *Frankenstein*. The first issue of *Young Romance* came out in the autumn of 1947 and, since Simon and Kirby were the first comic book creators to get a percentage of the profits, they did extremely well. That first issue, with a cover showing an eternal triangle unfolding in the studio of a handsome artist, sold out a run of 500,000 copies. The circulation soon jumped to 1,000,000 per issue, as did their companion title, *Young Love*, which came along at the end of 1948. "The things made millions," recalled Simon, and prompted a new comic book genre that inspired dozens of rival titles over the next decade. Kirby's romance style was still impressive, but it was toned down from what he'd been doing on the short-lived Stuntman adventures. He drew in a more realistic fashion, a more dynamic version of the sort of thing Ken Ernst was doing on the soap opera newspaper strip, *Mary Worth*.

Also drawn in a realistic, though rougher and tougher, style were the true crime titles the team began to turn out. While the superheroes began to fade away in the immediate postwar years, *Crime Does Not Pay* type titles began to blossom. In the forefront of those producing such material were Simon and Kirby. They first renovated *Headline Comics*, originally a comic book full of clean-cut kid heroes, and turned it into something chocked full of gangsters and murders. They also contributed fact crime stuff to *Clue Comics*. That Hillman magazine became *Real Clue* with the June 1947 issue. Simon has admitted that although *Headline* was inspired by the earlier *Crime Does Not Pay*, "we had our own style, we didn't copy them." He maintained that, "We didn't agree with certain things they did. We didn't care for violence and sex." Be that as it may, Kirby pencilled some pretty strong pages, rich with bullet-

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ridden bodies and spilled blood. Subsequently, he and Simon, with a staff that included Mort Meskin, Bill Draut and Marv Stein, also brought forth *Justice Traps the Guilty* and *Police Trap*.

Kirby and his longtime partner did one final kid gang, in 1950 and 1951. This was a historical Western titled *Boys' Ranch* published by Harvey and making it through just six issues. Meskin helped out on this one, too. In 1954 the Simon-Kirby collaboration introduced another superpatriotic hero. The first issue of *Fighting American*, published by the Prize Group, had a cover date of April-May 1954. Partnered with a kid sidekick named Speedboy, Fighting American rounded up gangsters, ghouls and Communist spies. As the feature progressed, its tone lightened and became almost self-spoofing introducing Communist villains such as Rhode Island Red and Poison Ivan. The title expired after seven issues. Starting back in 1950 the duo, again with an assist from the gifted Mort Meskin, had also begun dabbling in horror. For the Prize folks they did *Black Magic*, which purported to offer "True Amazing Accounts" of voodoo, ghosts and demons.

The team split up in the middle 1950s, although they worked together again briefly for Archie in 1959 to create a new version of the Shield called *The Double Life of Private Strong*, a feeble imitation of Captain America, and *The Fly*.

On his own, Kirby next worked for both DC and Marvel. He drew *The Yellow Claw*, *The Black Rider* and *The Green Arrow*. In 1957 he created *The Challengers of the Unknown*. The first important hero team to emerge in the Silver Age, they possessed no special powers and had to rely on their wits and diversified abilities to wage their campaign against odd and unusual villainy. The Challengers debuted in DC's *Showcase* #6 (February 1957), moving into their own magazine the next year. Kirby, restless, abandoned them after the eighth issue. On his last five issues, Wally Wood served as his inker.

Returning to Marvel, Kirby then went through his monster phase. Teaming with Stan Lee, he rendered a multitude of stories dealing with huge alien entities with names like Moomba, Xom, Grottu and Fing Fang Foom. These immense and mean minded creatures flourished in such titles as *Tales To Astonish* and *Journey Into Mystery*.

Then in 1961, Kirby made his first contribution to what would eventually be called the Silver Age. According to Stan Lee, Marvel got back into the superhero business when publisher Martin Goodman "mentioned that he had noticed one of the titles published by National Comics [which is what DC was calling itself at the time] seemed to be selling better than most. It was a book called *The Justice League of America* and was composed of a team of superheroes. Well, we didn't need a house to fall on us." Lee agreed to come up with a new Marvel team of heroes. "Characters I could personally relate to," he explained. "They'd be flesh and blood, they'd have faults and foibles, they'd be fallible and feisty." Naturally enough, he picked Kirby to work on the new project. The result was the Fantastic Four. It turned out to be the cornerstone of the entire Marvel Comics empire. The magazine had a continuing influence and, in the opinion of historian Gerard Jones, "nearly all modern superhero comics ... have drawn and continue to draw upon the first 80 or so issues of *Fantastic Four* for inspiration and material." Kirby remained with the Fantastic Four for nearly a decade.

Definitely on a roll, Kirby and Lee next invented the Hulk, an appealing combination of Mr. Hyde, the

Frankenstein monster, the Wolf Man and the Jolly Green Giant. Then came Thor, a hammer-tossing character who mixed superheroics with Norse mythology. In 1963, it was another new hero group, X-Men. An important and influential bunch, they were the first mutants to show up in the Marvel universe. Also that year, the Kirby-Lee team introduced "the war mag for people who hate war mags," *Sgt. Fury and His Howling Commandoes*. Nick Fury was, as Lee described him, "a hard-as-nails, two-fisted, tough-talking, fast-moving, cigar-chomping, lusty, gutsy, brawling leader of men" and was a far cry from Rip Carter, who had shepherded the kinder, gentler Boy Commandos.

In 1965, Fury began leading a double life, when Marvel introduced a new Nick Fury title devoted to his later work as an agent of SHIELD. A secret intelligence agency, whose initials stood for Supreme Headquarters International Espionage Law Enforcement Division, SHIELD was inspired by the then popular television show, *The Man From UNCLE*. As Lee put it, "We were going to out-Bond Bond and out UNCLE UNCLE." Late in 1966, Jim Steranko became Kirby's inker and a few issues later he took over as both artist and writer on the book.

There was a great deal of migration on the part of artists and writers in the 1970s, mostly consisting of moving back and forth between Marvel and DC. Kirby returned to DC in 1970. "I was living here in California," Kirby once recalled. Carmine Infantino, then editorial director for DC, was visiting the state and got in touch with him. "To make it short, they wanted me to save *Superman*. I said, 'Well, I wasn't too happy with what was happening at Marvel. I thought maybe this was the time to change.' But I said, 'I don't want to take work away from the guys who have been doing it for years. I'll take that book *Jimmy Olsen*. I'll take the one that has no sales ... and I'll do my own books, titles of my own.' So I turned *Jimmy Olsen* into something different." Kirby enlivened *Jimmy Olsen* by bringing back and old Simon and Kirby creation, the Newsboy Legion. He plunked Jimmy, the Legion and the Guardian into weird and wild adventures with vampires, werewolves and, once, Don Rickles.

Kirby followed that with his own complex New Gods-Fourth World concept, an epic drama that unfolded in no less than three separate titles – *Mr.Miracle*, *Forever People* and *New Gods*. Kirby pencilled and wrote these titles, creating an enormous mythology of his own, made up of bits and pieces of myths and popular culture that had influenced his work over the years. The complex saga involved new gods, New Genesis, the Astro-Force and beings named Darkseid, Orion, Lightray and Metron. Kirby blended his wallbanger style with dialogue worthy of an Elizabethan tragedy - "FIEND OF THE PITS! No being of New Genesis ever spawned one like YOU!!" and "HAHAHAH - I smell the seeds of FEAR sprouting in your stone heart, Kalibak!"

Kirby's grandiose new titles had power and plenty of operatic splendor, but all were canceled within a couple years of their debuts. Because he had a five year contract with DC, he came up with other books. These included *The Demon*, which lasted from 1972 to early 1974, and *Kamandi the Last Boy on Earth*. In *The Comic Book Heroes*, Will Jacobs and Gerard Jones described the latter comic as "a twist on *Planet of the Apes*, about a human boy in a post-nuclear-war future in which other animals have gained intelligence and reduced mankind to slavery ... It was allowed to become repetitious when Kirby settled for a long series of different talking animals (including even talking snails)." *Kamandi* held on until 1978, but Kirby had long since left it. He also came up with *Omac*, another science fiction effort, about a One Man Army Corps in a futuristic setting. That failed, too.

For Kirby, the 1970s were years of decline. "Kirby's art took a slow but steady turn for the worse," commented Jacobs and Jones. "At the same time, his scripting, always unusual, began to take a swing toward the oblique and confusing." His art became almost a parody of the classic Kirby style. Human figures became impossibly musclebound and stiff, faces grew uninvitingly harsh and angular. Even his flair for movement and action seemed to lock into a repetitious pattern. When his contract ran out in 1975, Kirby left DC.

In recent years, Kirby worked in animation, drew for independent publishers on such titles as *Captain Victory* and *Destroyer Duck* and even made a brief return to DC for another go-round with his Fourth World series. In 1993, Kirby invented yet another universe, this one for Topps Comics, Inc. Kirby created the Secret City Saga for Topps. He drew most of the covers, and the interior stuff was provided by such writers and artists as Roy Thomas, Gerry Conway, Don Heck, John Severin and Dick Ayers. The series, which included comic books titled *Bombast*, *Captain Glory*, *Night Glider* and *Satan's Six*, was not a hit.

Anyone who knows comics will no doubt agree with what *The Encyclopedia of American Comics* said about Kirby "Next to Superman, Kirby is probably the most important figure in the history of comic books."

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WRITER'S BLOCK

by John Ostrander

PLOT 101

Sources

The most constantly asked question of writers is: "Where do you get your ideas from?" I used to reply that there was a little shop in Poughkeepsie, N.Y., to which one could subscribe and that, once a month, they sent out a listing of story ideas and you simply checked off the ones you wanted to use.

Unfortunately, in one teleconferencing situation, one hopeful typed back, "Could you give me the address of that subscription service? I could really use it." Thinking my inquisitor was being facetious, I typed back that you usually got the address when you got your artistic license. "Where do you get that?" came back the inquiry; "I live in a small town and am not quite sure." My inquisitor was taking me seriously and I should have been gentle, but I couldn't resist. I typed back that I didn't know how it was in *his* or *her* town, but I got my artistic license where I picked up my dog license.

My inquisitor started to smell a rat and, sure enough, the rat was me.

The problem is - I don't think most writers *know* where their ideas come from and they don't really want to ask. There seems to be a magic involved and too much questioning of the Muse might scare the Muse away. I have found that many different sources ignite my imagination - an item in the news, a piece of music, something I see out of the corner of my eye, a joke. I once read that the sword-and-sorcery genre of fantasy was actually a combination of two *other* genres - the swashbuckling adventure story and the horror story. That intrigued me; I liked the idea of creating a "narrative alloy", by seeing what other genres could be mixed. I combined sword-and-sorcery with another form I loved, the hard-boiled detective, and came up with the concept of a hard-boiled barbarian. This, eventually, became *Grimjack*.

(There are obvious dangers to this practice as well - combine the bad musical with the Grade-B Western and you have got the Singing Cowboy. Update the Singing Cowboy with *Posse* and you'd get - the Rap Cowboy?! Eeeuuuhhh!)

Premise

What happens is that you *experience* something that resonates within your imagination and you start to *extrapolate* from it. It's the game of "*What If. . .*" on which not only Marvel Comics but a great deal of speculative fiction is based. It may not even be a verbal idea - you come up with an image, or a piece of music creates a feeling within you and that feeling in turn engenders an image. I call that starting point, that primal experience that resonates in the imagination, the *event*.

"The problem is - I don't think most writers *know* where their ideas come from and they don't really want to ask. There seems to be a magic involved and too much questioning of the Muse might scare the Muse away."

Then I take pen and paper (I write with my computer but I like pen and paper - my journal - when I'm just developing an idea; there's something more direct about ink and paper that helps me think) and I take that event and *incarnate* it into words. Until you've written the idea down, it is just a vague, shapeless mass. Better to see it in black and white in front of you. Think with a pen in your hand. **WRITE IT DOWN.**

The result of these musings are the *premises* from which you then construct your character and your entire story.

If your reader (and that includes editors) is not willing to concede the premise to you, they will not accept the story. And there are different criterions demanded for premises in different genres. **PREMISE**: being bitten by a radioactive spider can give a human the proportionate abilities of a spider. They might concede that in comics or horror but not in science fiction or as the basis of a high-tech thriller.

Even within a genre, what might make an acceptable premise can change over the years. Being given a transfusion of mongoose blood that results in giving a character super-speed *might* have been a (barely) acceptable premise 50 years ago but don't try to sell it today. Likewise, some premises have been so over-used (my loved one(s) - parents, parental surrogates, wife, family, lover - was/were killed and so I will don a mask and exact revenge and/or fight for justice) that you might find it a very hard sell.

Creation

I always try to take my premise and then create as real a world as possible around it, and that involves thinking the concept through. The *context* in which you place your premise must seem real to the reader; if it is totally alien, then they have nothing to identify with. If they can't identify with the premise or its setting, if they can't suspend their disbelief, then people won't bother reading your stories. Fantasy needs a basis of reality if we want the reader to believe in it. The more real the fantasy, the better the story.

Given the premise and given a realistic world around it, I then proceed to *infer* and *extrapolate* from the premise. If the premise is the given *fact* of my creation, then it's existence *infers* other facts. If X exists, then Y must also exist. Likewise, you can infer that certain other things must follow from the very existence of the premise. (If A exists, then B *must* happen.) Essentially, you're

being Sherlock Holmes with your own creation. This fact infers that fact which in turn infers other facts. If this event takes place, then other events must follow from it.

Every act has implications and repercussions. One being hits another - what events *lead up* to that blow and then what are the *repercussions* of that blow? Explore it not only in the physical sense but in the psychological and moral aspects as well. If, in your story, you want Captain X to do such-and-such, then it is necessary for you, as a writer, to figure out what paths bring Captain X to that moment and then what are the repercussions of that moment. It must also seem *plausible* to the reader that this all would happen in the manner you've described. They have to be able to believe your story at least while you're telling it.

"Every act has implications and repercussions. One being hits another - what events *lead up* to that blow and then what are the *repercussions* of that blow? Explore it not only in the physical sense but in the psychological and moral aspects as well. If, in your story, you want Captain X to do such-and-such, then it is necessary for you, as a writer, to figure out what paths bring Captain X to that moment and then what are the repercussions of that moment."

Storytelling

When you get right down to it, comics is really all about *storytelling*. The reader must be made to ask, "Yes ... yes . and *then* what happened?" Pretty pictures are not enough; a comic book artist must have a narrative sense. They must be able to tell a story using a sequential series of panels and one panel must lead to another and it must seem effortless.

Storytelling starts with the writer, with the same process I described above. You have an idea, an image that you want to develop. That image may occur at the beginning, middle, or end of the story. The writer's job is to examine that image, infer and extrapolate from it, and construct a story. The stories tell us something about the characters and the characters, in turn, tell us something about ourselves.

Whatever else a story may be or do, it has to at least be *entertaining*. If you want to preach, get a pulpit. You can talk about very serious matters within a comic book, but first you must tell a story. You must entertain the reader. That is the *pact* you create when the reader picks up and, hopefully, buys your work. In general, readers are a generous lot - they will listen to you, follow you almost anywhere *provided* you tell them a story - a *real* story.

Unfortunately, these days being entertaining means virtually the same as being mindless. Konstatin Stanislavsky, the great Russian acting teacher and founder of the acting system that, on these shores became The Method, talked in a speech about how the Theater had to be entertaining above all else. His point was that a tragedy (such as, say, *Hamlet*) is entertaining in a different way than a light comedy piece, but both had to entertain. They had to involve and immerse the viewer in the action - the *story* - that was being presented.

One of the reasons I love Shakespeare so much is the mastery of his craft. In *Measure For Measure*, a young man has been condemned to death under an ancient and recently invoked law against unmarried sex. His sister, a nun, has been trying to bargain for his release. The night before he is to die, the young man is visited by a seeming friar (actually, the true ruler of the place in disguise for reasons that aren't pertinent here) who urges him to be "Absolute for death; either death of life shall I seemed the sweeter thereby". The "friar" goes on to argue for death, so convincingly that the young man seems at peace and resigned.

Then his sister, the nun, comes in and says the guy holding you will let you go - if I sleep with him. The kid is all for it. She is appalled; he begs, "Aye, but to lie in cold obstruction and to rot ... !" and makes an eloquent plea for life.

In this one scene, Shakespeare argues the concept of life and death brilliantly *both* ways. It is absolutely appropriate for these characters to talk about these matters in this manner - *theme* is directly tied to *plot*. He makes strong points while advancing the story. It's brilliant work - *and* highly entertaining.

Go ye and do likewise.

Plot

All the elements of a good comic - art, writing, coloring, lettering, even editorial - should combine to make a good story. As far as the writer is concerned, the fundamental element of storytelling is *plot* - what happens in what sequence.

All plot is derived from *conflict* but, by conflict I do not necessarily mean *combat*. Character A wants to accomplish some task or achieve some goal - the obstacles he or she faces in achieving that goal or accomplishing that task creates the conflict.

You face it every day in the most mundane tasks: your front doorbell rings at the same time your phone does. Which do answer first? Conflict. How do you *resolve* that conflict and what is the outcome, the ramifications, of that choice? Plot. You are trying to get somewhere in a hurry and your way is blocked by another person. Conflict. Do you try to get around them, ease through them, or bull your way through and knock them over? Plot. You have a power that makes you better than the common man and you have a really fabulous idea to make some money off it. Some flaming liberal with powers of his or her own tries to prevent it. Conflict. Do you outfight them, outsmart them, or go think up another plan? Plot

I divide plot into two categories - **CHARACTER DRIVEN** and **EVENT DRIVEN**. In the former, the conflict stems primarily from the needs, wants, and desires - both internal and external - of a set of characters. In the latter, an event occurs and the characters must deal with it. *Hamlet* is a good example of character driven plot while most soap operas, melodramas, and Tennessee Williams' plays are event driven. Perhaps most succinctly put - in one case, the characters drive the events

while in the other the events drive the characters. One is not *inherently* superior to the other, although I have my own preference.

A story has a beginning, a middle, and an end. It may sound strange in this day and age of the never-ending continued story or the crossover series that wanders through more issues than anyone would ever care to read, but comics should *also* always have a story element - a plot - that completes in that issue.

Terms

Some technical terms, just so we're all on the same page:

EXPOSITION is where the information necessary to the reader in order to understand the plot is given. It includes *who* we're dealing with, *where* we are, *when* (what time) it is, and *why* everyone is gathered together. You have to be very clear in your mind on all these points, how much and when you tell the reader is something we'll discuss later.

You have a **PROTAGONIST** and an **ANTAGONIST**; these are not necessarily the same as the *hero* and the *villain*. The *protagonist* is the person whose actions initiate the story, the *antagonist* is the force in opposition to the protagonist. The plot deals with the struggle between these two powers; at the **CLIMAX** of the story, one side or the other reaches their goal.

The **DENOUEMENT** shows the aftermath of the story, dealing to some degree with the repercussions of the struggle between the protagonist and the antagonist. It's like the punctuation mark at the end of the sentence.

Take an example: *GROUP A attacks GROUP B*. Group A is, therefore, the protagonist and Group B is the antagonist. The exposition gives us needed information to tell a specific story - in this case, let's say Group A is a bomber group (with fighter escort) during WWII. Group B are planes flying in defense of the target. Exposition would further give details about which side is attacking which, when it is, how difficult a mission, the odds on both sides, and so on. Group A attacks, Group B defends. Aerial dogfight represents the action of the story; the climax is when the bombers hit their target or are driven off. The denouement are the planes from both sides landing on their respective fields while the losses are counted and the success and/or failure of the mission is evaluated.

Exposition

How much exposition is needed? Well, that's the essential question. You will invariably know more about the characters and plot than the readers will- at least at the start, but you don't need to tell all that. You give them only so much as is needed and then get on with the story. Stan Lee used to start a story in the middle of some action and then tell the readers, "Hang loose, True Believer - all will be made clear as we go!" And it was.

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I like that. It gets a story up and moving. Basically, you want to grab the reader by the eyeballs and not let him/her go. Del Close, one-time Second City guru and my sometime writing partner, once said in a improvisation workshop that he wanted stories that started in the middle and went on past the end.

Action

When you plot for comics, you must think visually. You must give the artist something to draw. The characters should always be doing something, even if it is an exposition of character scene (what is sometimes referred to as "talking heads" scenes, because they usually bog down into two characters talking at each other in medium to close shots). They are walking/running/flying/climbing somewhere. What do people do every day as they talk? They drink coffee, smoke cigs, lean forward. There's a great old adage used in theater that can work in comics as well: "When in doubt, seduce." *Think* how we use words every day. We *don't* use them as "exposition" Comics is a visual medium; people do things in comics. As a writer, learn to think that way. There are all kinds of action. Define, understand, and use them. Don't make your artist do it for you; a good writer does his job so the artist can do his job.

Incidentally, if you make things easier on the artist by doing your job, you get better work from your artist.

Climax

Stop laughing; the word has acquired a sexual connotation and for very good reason. Forces build up to the point where release is necessary, the act of release occurs on many different levels - spiritual, emotional, psychological, as well as physical. It is cathartic when done properly. And for stories, you don't need a condom (although some writers do seem to write that way, don't they? They put something between themselves and direct feeling so you get a rush but no real satisfaction.).

It is a point of change and all stories are about change. Something must change, even if it is only the bad guys plans being foiled. The better stories are about the change in character and, if properly written, it produces a change in the reader because they have been emotionally involved with the character. They experience some emotion as a result, at least indirectly. It may be simply adrenaline, or a sense of wonder, or a challenge to the mind and heart but the reader should experience something. Otherwise, the story is sterile, stillborn, however mechanically or structurally sound it may be.

And that, folks, is bad writing. It wastes the reader's time and often their money. The way I see it, there is no deadlier sin that a writer can commit.

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AAAAAAHHRR!
THAT, MY DEAR, WAS A LEVEL TWO SPINAL SHOCK...
I HAVE ORDERS TO GO AS HIGH AS FIVE!!
N-NO... NO... PLEASE... STOP
FLINT PERRY
THE EVIL KONDRAT BEGINS HIS TORTURE ON THE YOUNG AND BEAUTIFUL CASEY DEVON DEEP WITHIN THE CONFINES OF THE PUBLISHER'S TWISTED FORTRESS.
©1991 MOORE

STOP? WHEN WE'RE HAVING SO MUCH FUN?
EXCUSE ME, JACKASS.
WHO--?
ARGGGG!!
THE NAME IS FLINT PERRY..!
AND WHERE I COME FROM, MISTER...
KNOK
C'MON, CASEY...
YOU, ME, AND YOUR FATHER ARE GETTING OUT OF HERE...
FOREVER!
WE TREAT LADIES WITH RESPECT!!!
THINK ABOUT IT WHILE YOU NAP, JACKAL PIG!

BACK ISSUE BITS

by Kevin Ohlandt

Both *Marvels* and *Moon Knight* #55-57 continue to be the top Marvel sellers. The Alex Ross painted *Marvels* sold out briskly. *Moon Knight* #55-57 with Stephen Platt's first artwork, is never seen in comic book stores. People are holding on to these to see what happens once Platt takes over *Prophet* over at Image.

The mutants continue to dominate back issues. Several key mutant comic books are in demand: *Uncanny X-Men* #266 with the first appearance of Gambit; *Iron Fist* #14 with the introduction of the newest X-Man, Sabretooth; *Incredible Hulk* #181, with the first appearance of Wolverine; *Giant-Size X-Men* #1 and *Uncanny X-Men* #94 with the first appearance of the second X-Men team. Other related X-Men comics are also receiving increased interest. *X-Men* #30 sold very well as did *X Men Unlimited* #4, which finally revealed Nightcrawler's mother, Mystique. As Nightcrawler's mother continues to play an integral part in mutant relations, look for *Ms. Marvel* #18 to be a very coveted issue among mutant completists. *X-Men* #25 and *Wolverine* #75 are still highly sought after by fans who missed out the on stripping of his adamantium by Magneto last autumn.

Gone are the days when everyone wanted *New Mutants* #87 with the first Cable, *Uncanny X-Men* #201 with the first appearance of Nathan Summers and even *Uncanny X Men* #248, the first Jim Lee issue.

Beavis and Butt-Head #1 sold out in most areas, causing Marvel to bring out a second printing quickly. Remember *Ren and Stimpy* #1? Despite the higher print run, prices are ranging from $2.50 to yes, even $15 with no sign of slowing down.

The current issues of *Daredevil* are also moving off the stands while the 'Fall From Grace' storyline goes on. On the down side, dying a slow and cruel death are the Ghost Rider and Punisher titles. Nobody seems to care about these characters who were immensely popular just three years ago

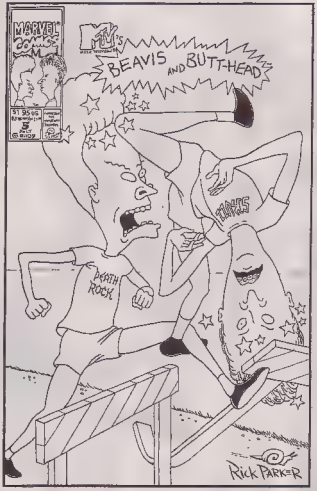
In the DC arena, *Green Lantern* #50 came and went. Dealers underestimated how much fans would want this issue. The new Green Lantern, Kyle Rainer was actually introduced in *Green Lantern* #48, the first part of 'Emerald Twilight'. Only time will tell if poor Kyle can do the job Hal Jordan once had.

Doomsday fans will soon have their hands full in April and May when Superman fights his killer once more. If there is a connection to past issues, look for them to quickly disappear. This happened last summer with *Adventures of Superman* #466 and #468, the first appearances of Hank Henshaw, who became the Cyborg Superman and is also an integral part of the upcoming Superman/Doomsday battle.

The independents have been consistent with the back issue sellers' *Prime* #2 from Malibu's Ultraverse; *Bone* #1-11 from Cartoon Press; *Ninjak* #1 from Valiant, and *Dark Horse Presents* (with the first appearance of Monkeyman and O'Brien. A new rising star is *GalaxiNovels* #3 with Stephen Platt's artwork. The print run on this is extremely rare, so best of luck finding this one

CVM Flashback: April 1986

Our cover feature was the Fish Police. *Unfortunately, the Fish Police suffered a quick death after their short running TV show. However, the legacy of comic books with small press runs becoming hot collectors items continues today, with comics like* Hate, Bone *and* Eightball.

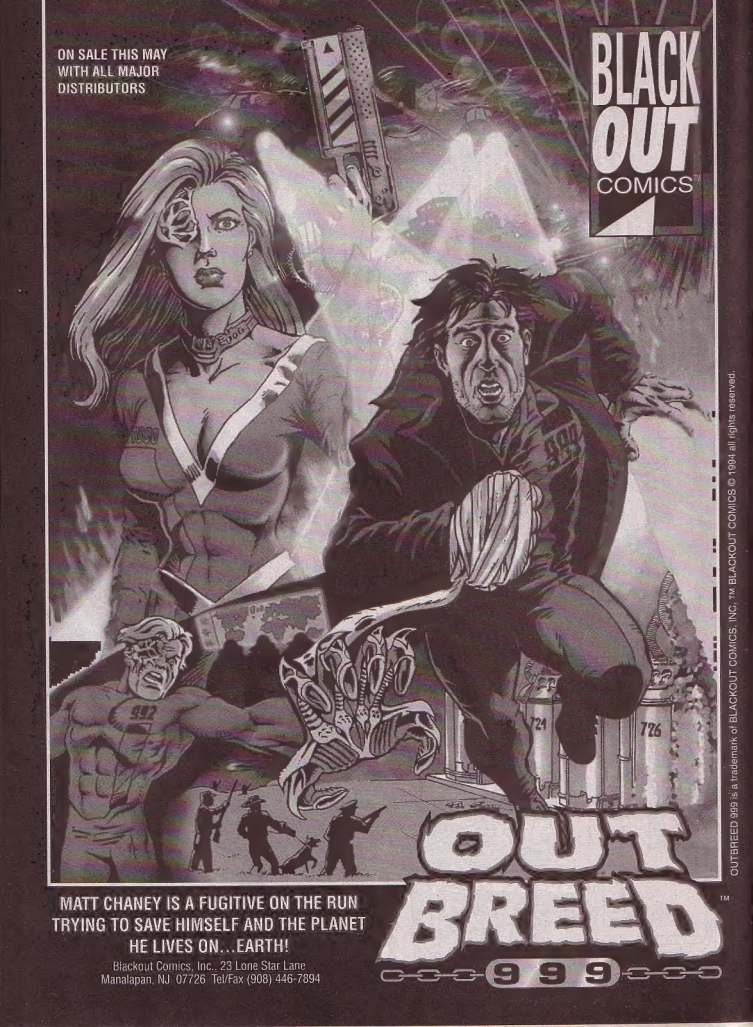


Top Ten Recent Back Issues

1. *Beavis and Butt-Head* #1
2. *Marvels* #1,2
3. *Moon Knight* #55-57
4. *Green Lantern* #48-50
5. *Daredevil* #319-326
6. *Uncanny X-Men* #266
7. *Dark Horse Presents* #80
8. *Bone* #1-11
9. *Wolverine* #75
10. *Prime* #2

Top Ten Silver Age/1970s

1. *Uncanny X-Men* #94
2. *Giant-Size X Men* #1
3. *Incredible Hulk* #181
4. *Fantastic Four* #48
5. *Amazing Fantasy* #15
6. *Showcase* #22
7. *Showcase* #4
8. *Amazing Spider-Man* #1
9. *Uncanny X Men* #1
10. *Iron Fist* #14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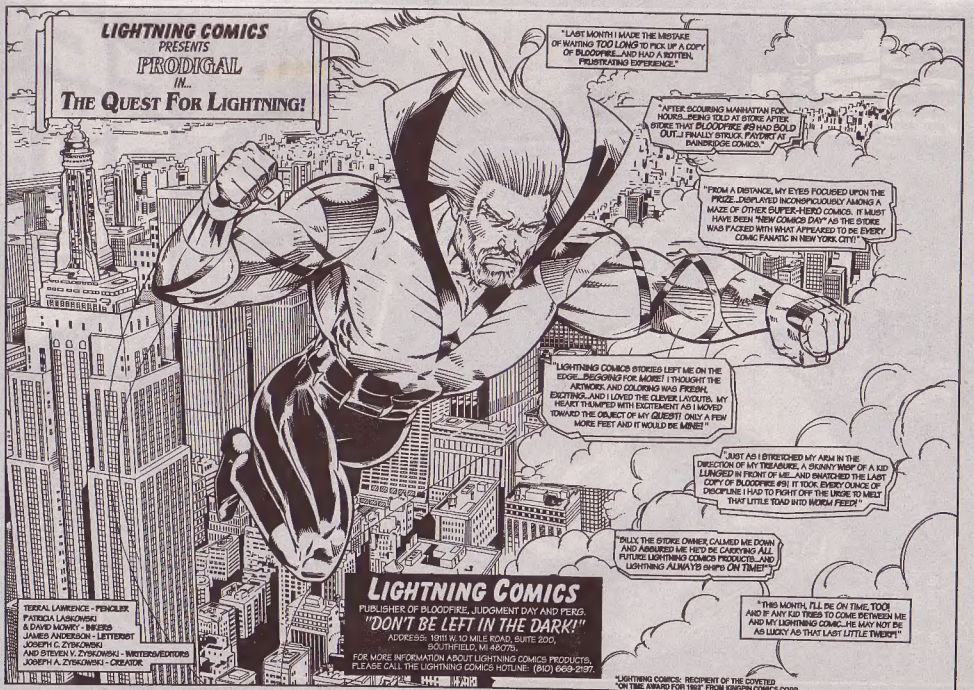
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PRODIGAL
IN...
THE QUEST FOR LIGHTNING!
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"AFTER SCOURING MANHATTAN FOR HOURS...BEING TOLD AT STORE AFTER STORE THAT BLOODFIRE #9 HAD SOLD OUT...I FINALLY STRUCK PAYDIRT AT RAINBRIDGE COMICS."
"FROM A DISTANCE, MY EYES FOCUSED UPON THE PRIZE...DISPLAYED INCONSPICUOUSLY AMONG A MAZE OF OTHER SUPER-HERO COMICS. IT MUST HAVE BEEN "NEW COMICS DAY" AS THE STORE WAS PACKED WITH WHAT APPEARED TO BE EVERY COMIC FANATIC IN NEW YORK CITY!"
"LIGHTNING COMICS STORIES LEFT ME ON THE EDGE...BEGGING FOR MORE! I THOUGHT THE ARTWORK AND COLORING WAS FRESH, EXCITING...AND I LOVED THE CLEVER LAYOUTS. MY HEART THUMPED WITH EXCITEMENT AS I MOVED TOWARD THE OBJECT OF MY QUEST!! ONLY A FEW MORE FEET AND IT WOULD BE MINE!"
"JUST AS I STRETCHED MY ARM IN THE DIRECTION OF MY TREASURE, A SKINNY WISP OF A KID LUNGED IN FRONT OF ME...AND SNATCHED THE LAST COPY OF BLOODFIRE #9. IT TOOK EVERY OUNCE OF DISCIPLINE I HAD TO FIGHT OFF THE URGE TO MELT THAT LITTLE TOAD INTO WORM FEED!"
"BILL THE STORE OWNER, CALMED ME DOWN AND ASSURED ME HE'D BE CARRYING ALL FUTURE LIGHTNING COMICS PRODUCTS...AND LIGHTNING ALWAYS SHIPS ON TIME!"
"THIS MONTH, I'LL BE ON TIME, TOO! AND IF ANY KID TRIES TO COME BETWEEN ME AND MY LIGHTNING COMIC...HE MAY NOT BE AS LUCKY AS THAT LAST LITTLE TWERP!"
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